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THE DEPARTMENT OF ARCHITECTURE

ELY JACQUES KAHN, Director.

Recent talks with instructors in design in various schools, as well as with students, lead to the thought that information, as to how the administration of the Institute progresses, would be of interest.

The major divisions of the Institute cover work in Architecture, Mural Decoration, Sculpture, and a new division scheduled for this fall—a department in design, details of which have already been announced. The Department of Architecture, with an architect as director, has a large and active committee cooperating. The first effort is to organize the year's calendar which, quite simply, means a program of various competitions, Class A, Class B, Archaeology problems, sketch problems, special prizes, etc., etc., arriving at the most satisfactory correlation with the programs of the various schools working with the Institute. There is naturally a good deal of difficulty in adjusting the college semester requirements, vacations, and similar details, so that all of the groups are satisfied. An effort has been made to arrange the schedule to permit the assistance of one class of students on work of other grades.

The programs themselves are organized well in advance, on the theory that a student working through a number of years of B.A.I.D. study will obtain a fairly rounded experience. For example, certain technical, monumental, religious, subjects are spotted through the course of several years' work, first that the student, himself, will not repeat on a study that he has already made, and secondly, that the breadth of the entire scheme can be maintained. Mr. W. Pope Barney has been most helpful in assistance with the Class B projets, and many of the excellent suggestions that have been adopted are due to his enthusiastic efforts. After the subjects are proposed and discussed with the various members of the Committee on Architecture, not only to avoid personal theories, but also to obtain critical judgment of this preliminary action, the subjects are submitted to the committee appointed by the Collegiate group, for their analysis and advice. It is evident that a good deal of patient effort is necessary to develop a reasonable set of titles and then the problem becomes one of having the programs themselves prepared. Men throughout the profession and, at times, outside of the profession, particularly qualified to prepare the first drafts, are found. These problems are again reviewed and revised as to character, difficulty, number and scale of drawings, particular features, etc. Finally, the programs are prepared, and usually sufficiently in advance of issuance to avoid accidents or delays that might be troublesome.

Much has been said during the past year about presentation of drawings and it must be recognized that many of the objections that disturbed the juries have been eliminated. It is clear that too much insistence on any theory of rendering is dangerous. The purpose of the work, after all, is to help in the preparation for practice in architecture, and a student who devotes too much of his time to tricks of indication is working against his own interests. One is tempted at times to prevent such eccentricities by drastic rules, but the student must discover from experience that rules are feeble in dealing with what one presumes are mature scholars on mature problems. Simplicity, directness, are virtues that belong to any field of endeavor. It is to be noted that the practice of presenting more on the required sheets than the program requests is objectionable. When models or their photographs are of value, they will be called for. Their presentation otherwise is giving competitors undue advantage, and as long as a competitive system is accepted, the rules of the game must be upheld.

The juries are formed carefully by a special committee that endeavors to find men particularly qualified for the problem in hand. Usually, the author of the program is present and such technical experts as the problems may seem to demand. The juries range from five to ten on the Archaeology problems to as many as fifty on major problems. The day before the final judgment, a special H. C. jury meets to study all drawings submitted. Their work determines what studies vary seriously from the requirements or show radical variations from the preliminary sketch. Any problems on which serious doubt may develop are presented to the leader of the final jury on Tuesday night, for decision.

The drawings in Option I and II hang together as they come. Option II has a label on which is printed "Do Not Mark". Such drawings are considered on the same basis as other sheets with the difference that if they do not warrant being held for consideration of the Medal or First Mention Jury they are withdrawn from further discussion.

All drawings are passed upon by a preliminary and a review jury, working alternately. By this means it is felt that every projet has complete opportunity to be considered, even should one group like or dislike it. At 7 o'clock, the entire group dines together as guests of the Institute, having been in session from 5:30. At dinner the problem is discussed; the author explains his theories, visiting instructors are invited to speak, and the discussion is thrown open for any analysis that might be pertinent. On the return to the Institute the work continues until all of the drawings are reviewed. Those marked "H" are presented to the final jury, which is a small group selected by the leader when the number of jurors becomes too large. In this medal jury instructors are not permitted to vote.

The author, or some other individual, is requested by the leader to write the criticism, later to be published in the Bulletin. Photographs of the selected projets are sent to him, so that in writing he will have full information to refresh his memory.

These criticisms are equally carefully reviewed before printing so that fair and complete statements are available.

Students must be aware of the detail involved in handling the large number of drawings that come from all parts of the country, and in considering their relationship to the Institute they must also recognize the time and effort that so many men give gladly and freely to this work to the end that the B.A.I.D. system will be increasingly valuable in the preparation for their life's work. There undoubtedly are things that may be improved and it is the hope of those in charge that the suggestions from instructors, the students, and friends of the Institute, in general, may be incorporated to increase the value of the work now being done.

The following discussions of the judgments are presented as unofficial opinions by a member of the jury especially delegated for this purpose. Although the Committee on Education hopes that these informal discussions will prove of value to the students, they cannot be interpreted as the collective opinion of the jury.

SIXTH ANALYTIQUE

"A CHATEAU D'EAU"

Architecture in gardens is apt to show freedom in the treatment of the orders, and probably the greatest deviation from the models of Vignola is to be found in the compositions involving the use of water. On the other hand, there are gardens in which the orders have been used in their most restrained and formal aspect, with success. A wide range of treatment was, therefore, to be expected.

The problem was interesting because there was no set *parti*, but an unlimited range of possibilities. The divergence in scale, however, was so great that many drawings appeared twice the scale of adjacent ones. There were two general viewpoints, the choice of scale being intimately bound up with the relative importance of architecture in water to that in stone.

Most of the advocates of the smaller scale emphasized the water and sought to develop a series of pools, cascades and jets into a chain of related effects, the stonework serving chiefly as a frame or backdrop, and the garden at either side being divided into various terraces to correspond. The larger scale treatments consisted usually of a single great arch or panel framed by an order, with the chief mass of water display concentrated to form the base to the composition. The former scheme, although more diffuse, accorded with the traditional idea of a garden, but even very large scale might be justified as part of the landscape display used to tie in some great engineering work with its surroundings. Some of the orders, however, were so large in scale as to suggest that the student had attempted to force the solution to resemble the usual analytique, by proportioning the order rather to the size of the sheet than to the human figure.

There was further divergence in the treatment of the uppermost level, some designs making effective use of a thick wood as background. The large orders were sometimes shown silhouetted against the sky, sometimes backed against a high terrace wall. One or two were half in silhouette, leading one to wonder how they would appear from the upper levels.

The drawing by Mr. B. T. Rome, of Catholic University, which was awarded First Mention Placed, adopted a very pleasing transition from the simple woodland stream at the top, to a fully developed architectural garden at the lower level. The climax of both water effects and architecture at the bottom results in a unified design, yet about as much advantage has been drawn from each of these media as would be possible from either alone. The handling of the orders was free but sure and consistent. The sheet composition was effective and the rendering poetic and yet accurately executed. The sculpture was well disposed and well rendered, as were the large scale details.

The drawing of Mr. R. J. Kuehn, Atelier Eschweiler-Milwaukee, is an example of the use of a succession of motives, a good scheme and in good scale, but not so skillfully handled as to be "Placed".

The drawing by Miss L. Cornelia Brierly, of Carnegie Institute of Technology, was a successful example of the large order, with excellent Baroque detail. The scale was well handled so that the motive looked its true size. Plan and section were worked out with unusual thoroughness and a perspective added to show the design in relation to its surroundings.

LESSING WHITFORD WILLIAMS, New York, N. Y.

CLASS "B" VI PROJET

"A NURSES' HOME"

This competition, the sixth and last seasonal Class "B" Projet—"A Nurses' Home"—called for considerable ingenuity on part of the student. It was fundamentally a plan problem and involved a careful study of room grouping, circulation and correlation to the adjacent hospital proper.

The problem resolved itself into a plan comprising three groups of rooms: (1) the Superintendent Nurse's Quarters, (2) the Living Quarters, including a Dining Room serviced from the Main Kitchen of the Hospital and (3) the Class Room Quarters which included a Technical Library. All of these rooms were required to be on the First Floor. The bedrooms on the upper floors did not have to be studied in detail.

There is a definite indication that a number of drawings were executed without sufficient research, supervision or criticism, probably due to this being a summer problem.

The general arrangement of the Superintendent Nurse's Quarters was well studied and the resultant plans very satisfactory. Only a few students gave sufficient consideration to the arrangement of the entrance, reception hall or lobby, office, living quarters and corridors to provide adequate and convenient facilities for the reception and entertainment of relatives and friends of the nurses or for the finer living conditions required by the student nurses and graduates themselves. Although clearly stated in the title "Nurses' Home", the program was ignored by the majority, the projets lacking the "home" and the "suburban" character so desired. The close proximity of the Home to the Hospital, because of the requirement of servicing the dining room from the hospital building kitchen, caused many students to produce solutions that were unsatisfactory in that this detail became predominate at a great sacrifice of more important needs. Yet, it was gratifying to observe the inclusion of a service pantry as an adjunct to the dining room.

A number of plans failed to provide proper circulation. This was particularly true in the relation of classrooms to the entrance and the hospital proper. A number of plans required the nurses to pass through other parts of the building to get to the classrooms.

Many attempts to provide maximum sunlight and vista by utilizing the major wall space of the living rooms resulted in a room plan not well suited to proper furniture placement. The relation in the Living Quarters of the various rooms, their connections and the required circulation indicated inadequate study and poor parti. The reading library was generally placed without regard to its functioning as a unit of the living quarters.

Considerable variation in the area allotted to the dining room and serving pantry was noticeable, while the location and co-ordination of these rooms with the rest of the plan was carelessly and ill conceived.

A definite lack of knowledge and appreciation of classroom requirements was evident. A number of these rooms were fenestrated to give right-hand light, which of course was a serious error. In many instances too much corridor space was allotted to the classroom group resulting in waste and costly circulation. In general, the technical library was well located, although there was a wide variation in areas.

Coat and wash rooms were disregarded as to location, size, utility, light, ventilation, hygiene and adequacy.

Stairways were usually well placed. Halls and corridors were generally wasteful. One student had the initiative to make the lift large enough for a stretcher, although not required by the program, while there was a general disregard for the location of the lift and the provision for the handling of baggage.

A few students showed enough energy to actually study the second floor plan. This resulted in a majority of the elevations failing to faithfully express the parti.

A number of projets were done with a closed court, while a few utilized the open court or the "L" parti, the last two being better solutions to the problem.

Mr. G. P. Schneider's projet, Atelier Eschweiler-Milwaukee, earned its place in producing a plan in which the Nurses' Home is a wing in a parti producing a forecourt to the main hospital building. The classroom quarters can be separately entered from the street or the court. The distance from the Hospital Kitchen to the dining room seems unnecessarily long. The location of the men's coat and wash rooms, near the entrance and living quarters with its isolated entrance is admirable. The provision for janitor service, maids' closets and utilities in general is most commendable. The location of the main stairs between two major groups of rooms and at a point near principal traffic intersection is splendid. The planning for control or supervision is good and the classroom group is very practical. The elevations are simple in good character, well proportioned and have fine scale. The entrances are well and conveniently placed. The composition is good and the presentation very clear. The rendering of the elevation could have been improved.

Mr. S. J. Szabo's projet, John Huntington Polytechnic Institute, apparently assumed that the main hospital building would be a corridor type small room ward plan. His plan of the Home is a conventional, pleasing long courtyard type. Classrooms may be entered from the hospital or the home. The distance from the kitchen to the dining room is too long. The arrangement of the reception space with the men's coat and wash rooms is good. No utilities were provided. The main stair is well placed but the lift is too remote. The connection of living rooms is commendable as is the quiet and private location of the reading library. Supervision or control is well planned. The arrangement of the classrooms is very good. This projet is well adapted to a southern climate. The elevations are well done. The expression of the classroom corridor in the elevation by careful fenestration was unusually well executed.

Mr. G. W. Conklin's, University of Pennsylvania, projet was by far the best to receive a first mention. The plan is the simplest and most straightforward. No window was indicated for the Superintendent Nurse's bath. The entrance to the men's coat and wash rooms would be better if from the corridor rather than as indicated. The principal criticism of the elevation is the impossible distance of ten feet from head of the first storey window to sill of the second storey window.

Mr. B. J. Marlier's projet, Carnegie Institute of Technology, offered a sensible solution but was not fully carried out. The stairs in the re-entrant angle do not appear to have adequate light. The intimacy of service and general quarters could have been eliminated by further study. The elevation is comparatively good but the presentation is sombre.

Each of the other First Mention projets are reasonable solutions of the problem but for lack of perfection in planning composition or presentation they did not fully deserve being placed.

FRANCIS S. SWALES and WILLIAM HULL STANGLE, New York, N. Y.

CLASS "A" VI PROJET

"A MUNICIPAL MARKET"

This projet was an unusually interesting one from many angles, principally the structural and functional. Skillful planning was necessary for the proper arrangement of the various elements required by the program. The circulation between the receiving and distributing areas required some real study in order to have the building function with the least amount of confusion and unnecessary travel.

Since there is very little precedent for a well designed market of this size, the student was required to be at least somewhat original with the design of the exterior. The construction likewise required considerable thought, as there was unusually large areas to house and to cover.

In general, this projet called for thinking in a rather broad and large manner, as the student did not have to become involved with the detailed development of any special feature. While the problem was generally well solved there were still a considerable number that could be read and understood only after the jury made a trying and difficult search for the various elements involved, and for a system of circulation connecting them. This should not be so with Class "A" problems, and indicated a real lack of understanding in a number of the projets as to how a market could function without a great deal of wasteful cartage, travel, and confusion.

A number of the students also seemed to be more concerned with obtaining impractical height and being spectacular in design rather than trying to find the simplest practical solution of the problem.

The construction on some of the problems seemed to be very well understood, and in these there were a number which developed very interesting types of construction for the housing of large areas. However, in many others one wished for a much more thorough understanding of construction in general, especially in a projet of this kind where the design of the construction played such a major part.

Architecture and engineering have been divorced entirely too much in the schools as well as in practice. If the present architectural student is to be the master builder of the future in the true sense of the word, as he was in the past, and until recent times, he must be essentially a builder and have a thorough understanding of the various types of construction and a good knowledge of the building materials he proposes to use. In general, the architecture developed by the students in our schools under the Beaux-Arts system has had this very basic fault. There seems to be too much time put to unimportant falderols instead of trying for the utmost simplicity in planning and purity of architecture. It is unimportant that this be stressed a great deal more in our schools so that the students may have an understanding of the first principles of good architecture.

Of the twenty-one projets set aside by the jury for further consideration above a Mention, four were awarded First Medal and seventeen Second Medal.

The design by T. J. Mulig, Atelier Adams-Nelson, had practically unanimous approval of the entire jury, as the problem seemed so well understood and so directly and simply solved. The length of the building was divided into five sections. Wholesale meats; fruits; vegetables; butter, eggs and cheese, each occupied one of these sections, with the retail section at one end of the building. This made a very simple arrangement of circulation between the receiving and distributing sections of the building. The elevation also won the most favorable comment from the jury for its great simplicity. The entire projet seemed to be extremely sensible and to solve the problem with the least amount of unnecessary complication.

The projet submitted by S. T. Stathes, Catholic University of America, had an excellent plan, as the entire main floor had the service corridor running longitudinally, connecting with elevators, etc., near the two ends, and connecting with the retail market at one end of the building and the fish market at the other end. This greatly simplified the circulation on the ground floor as well as in the basement where the storage rooms were compactly and simply planned. The elevation was well designed and practically lighted.

The designs by V. Battista and A. Cassens, both of New York University, have similar interesting developments of the plan. In Mr. Battista's projet the wholesale and retail markets were backed against each other for the length of the building. This combined the service for these two markets and simplified the circulation of both the wholesale and retail market spaces. The elevation was extremely well designed. In Mr. Cassens' plan it was necessary to have two sets of service elevators; one set for the wholesale market and another for the retail market, which did not seem as desirable, although the circulation for the wholesale and retail markets and for the storage rooms, etc., in the basement was straightforward and a very desirable feature. While the elevation was very pleasing there was an unnecessary complication in the roof structure of this building due to the combination of the flat roof and the arched roof along one side of the building. The bright red color used in the rendering did not seem harmonious with the rest of the building.

The design of H. A. Williams, Yale University, should be specially commended for the simplicity of the elevation, although it may be unnecessarily wasteful in height for a building of this kind. The retail market being placed in a center section of the building, completely dividing the wholesale market into two sections, was considered impractical.

The design of E. Saarinen, Yale University, had very well solved plans and good elevations. The retail market located at one end of the building and expressed in the design of the elevations was an attractive feature of this projet which was so direct in its conception, although the circulation with its many cross aisles was unnecessarily lengthy.

The inclusion of perspective drawings and photographs of models on a number of these projets helped considerably in explaining the general outlines and structure of the building. Studies of this kind should be encouraged as much as possible in the schools, but must not be presented with the drawings as they give these projets undue advantage.

William Gehron, New York, N. Y.

DISCUSSIONS OF COMING PROBLEMS

CLASS "B" I PROJET—"WALLED GARDENS"

For many years the word "garden" brought to the minds of most Americans a picture of more or less open lawns with a dotting of flower beds and a few clumps of shrubbery, and it is only in the last decade that a new conception of the possibilities of a garden has become widespread—a conception of an intimate place as private from intrusion as a man's dwelling. In reality this conception is of hoary antiquity. Witness the description of Pliny's gardens in his enthusiastic letters; the Atria of Pompeii; the Garth's of the mediaeval strongholds where the amenities of life were enjoyed in the open air—and the hauntingly lovely roof-gardens of the Generalife in Granada; the glorious renaissance gardens of Italy; the walled gardens of Elizabethan England. All of these possessed qualities which the American conception totally lacked. First and Foremost, the word garden derives from garth, *enclosure;*—that priceless sense that here the world and its distractions, its problems, cannot intrude; and never was there a time when a place in which to find seclusion was more needed than today.

As a garden recedes from the house which it augments, much can be done with hedges—with growing materials—but immediately adjoining the house, nothing gives such a sense of close welding of building with garden as the extension of the masonry itself into the out-of-door living room. We are all familiar with that saying of Vetruvius: "Well-building hath three conditions: Commodity, Firmness, and Delight." And the words apply with equal force to garden design: Commodity—ample and appropriate space for all its functions; firmness—the sense of stability, or enduring, weathering background for the more ephemeral life of man and flower; and delight—for surely of all things in the world a garden has no reason for being if it does not express beauty, which is the essence of delight; these three qualities sum up what one should strive for in garden design.

A garden closely adjoining a house affords opportunities for a variety of uses. It will probably be frequented at all hours, and this should be considered in its planning. Ample shade should be provided for morning, noon and afternoon; places in which it will be pleasant to sit in chill spring and autumn days when the sunshine and shelter from the wind are desirable; and places where the August sun is excluded and breezes are courted—such a place could be found in an enclosed terrace which might be placed at the far side with openings overlooking the view where the breeze would have full sweep.

Of course it is of the utmost importance that the garden room shall be in complete harmony with the house. In fact, the façade of the house constitutes one of its "interior walls", and this fact should not be lost sight of, that the garden picture from the far end should be as interesting as that looking out from the house.

A flat site suggests the thought of tranquillity. Such a site has been delightfully treated in many ways in the various portions of Lutyens' Design for Gardens at Athelhampton, Dorsetshire—enclosures of different sizes receiving very different treatments. Much can be learned from the study of this design. The garden of Carl Milles in Stockholm shows another type treating flat walled areas; and many of the smaller French gardens, where the native precision is exemplified in clipped allées, achieve great dignity and style.

Often walled gardens will be bounded on more than one side by the house; either built into an angle or, as in the popular patio type in California, surrounded by three or even four sides. The patio has become so common that it immediately suggests the modified Spanish or pure Mission Spanish or early California history, although it might be interestingly treated in a more modern spirit. These again are types which are suggested by the flat site.

Often very interesting effects can be obtained if the site is sloping, necessitating the use of terraces. It may be that the land slopes from one end of the house to the other so that the terraces will drop along its façade allowing one wall of the garden to be overhung by a terrace or terraces and permitting interesting treatment of steps and overhanging planting or a battered dry-wall, planted. A garden full of inspiration for this type of site is St. Catherine's Court near Bath, England.

If the house is above the level of the garden, one pleasant way to handle the grades is to open its doors upon a wide terrace, again allowing for interesting treatment with steps, urns, statuary, or clipped planting; or the grading might provide raised terraces along the sides and far end in addition to the house terrace, thus achieving a sunken court which could be dry-walled, or parapetted and might contain a large mirror pool with some interesting motif to be reflected.

As one of the most delightful ways of using it is to serve tea, or other meals in the open air, a garden should be arranged in convenient communication with the service portion of the house and a sheltered place or places provided for this pleasant amenity.

Although horticulture furnishes the gayest colors for its decoration, it should be borne in mind that a garden in close proximity to the house should be beautiful at all seasons, therefore, the importance of a satisfying architectural framework and a judicious use of evergreens—box, laurel, yew, etc. Often a generous use of potted plants gives a decorative note and is characteristic of Spanish gardens.

With such a multiplicity of interesting motifs; with so many tempting varieties of garden ornament, there is perhaps no field of design where one needs to keep more constantly in mind the value of breadth and restraint. A garden should above all be restful, suggesting peace, not distractions—and in addition to peace it should suggest permanence. That is where architecture comes in.

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MARIAN GREENE BARNEY, Philadelphia, Pa.

CLASS "A" I ESQUISSE-ESQUISSE—"A SCULPTOR'S STUDIO"

The studio of a sculptor serves not only as a workshop but also as a place to receive clients and prospective clients, and to display completed work.

The requirements of the workshop are adequate floor space, proper natural and artificial light, and storage space. Working space should be ample for setting a reasonably-sized monumental group in several relations to the lighting, such as to right or left of the daylight, or deep in the room away from it. The first two positions are attainable even when the window fills the entire wall, by the use of hangings to mask the window. In general, the working portion of a studio tends toward a square rectangle set broadside to the light, but the higher the light source the deeper the room may be. The space immediately adjacent to the north wall is less useful than that nearer the centre of the room.

Lighting is of immense importance to the sculptor. North light is of course preferred as least changeable, and it should come from high up in the room. City studios may be forced to have the glass only in the plane of the wall. This is acceptable provided the window is high enough, but when possible there should be a ceiling light. As the light must fall somewhat diagonally, this is usually not in the centre of the ceiling but toward the side of the room, and it may be combined with the window. In any case mullions or transoms large enough to break up the light, even with hazy shadows, are to be avoided, but to extend the window down to a level from which one can look out is permitted, since it may be curtained off, and for the same reason there may be ordinary windows elsewhere in the room. Shadows will have less harsh edges if the ceiling adjacent to the sash is in position to catch the light and reflect it, rather than in shadow. The side walls may contribute to diffusion if they are light colored and the ceiling light extends near to them.

Practical problems of studio windows include careful provision for condensation, particularly on skylight sash bars, and of heat to counteract the down draft from the glass. Shades must be arranged to block off various areas, but should not be too complicated, and above all, should not sag so as to let in light at their edges. Window hangings help in light control and hide the glass at night, when it is unpleasant to look at. Ventilation must not interfere with light control, but must be adequate if the studio is to be used in summer.

Artificial lighting of studios is not standardized, mobility and adaptability being the important needs of the sculptor. Rodin used to take pupils through the Louvre at night with a single candle, discovering refinements invisible in the diffuse light of day. Light colored walls give more life to shadows, especially at night, and if a dark background is needed it may always be supplied by a hanging. In any case as much plain unbroken wall surface as possible will be welcome, not only as background, but for hanging bas-reliefs, drawings, etc.

Height is useful, not only for lighting, but also to enable work to be set high and viewed from below. Some sculptors feel the need of a gallery from which to get yet another viewpoint. It is natural in city studios to use such a gallery to serve mezzanine bedrooms, with the result that the gallery is sometimes set opposite the light; but if it is to be more picturesque, a side corner or at least a rear one is a happier location, and access should be direct from the studio.

Sculpture looks its best on a stone or marble floor, but the sculptor stands much of the time, so an ordinary wood floor or one of some other non-denting resilient material is preferable.

In any studio, storage space is imperative for clay and plaster, armatures, modeling stands, platforms and pedestals, molds and casts, this may be expanded to serve as a casting room, and in any case a large iron sink is indispenable. Working clothes and tools are kept with supplies, but a separate "clean" coat closet is worthwhile, and a shower may be added to the usual toilet facilities if the habitation is at a distance.

A studio serves also as a place where guests are received. Even when portraits are not involved, and a separate reception room is arranged to serve as exhibition room, clients and friends alike wish to be taken into the workroom. Here an inconspicuous but effective separation of working space from entertaining space is more common than formerly, not so much because sculpture may make dust, as because the artist's work is better appreciated when looked at seriously, as is impossible when social and artistic activities are too carelessly intermingled. At least it would seem only a sensible precaution so to place the more homelike part of the studio, that, when guests do look up casually, whatever sculpture they can see shall be favorably lighted, and not, for instance, silhouetted black against the window, for such casual sudden impressions often overcome more deliberate studied judgments.

Where the studio is separate from the habitation, simple facilities for serving light refreshments are desirable.

A separate reception room is of use if a mere office, or it may be an exhibition room where select pieces of finished work are seen with the aid of carefully studied arrangement and lighting. In such a case the museum type of lighting is possible, if it suits the sculptor's creations, but since in most cases what monumental work there may be can be shown at reduced scale, a residential character is apt to be preferable.

Unfortunately, the most fascinating element in the design of a studio can hardly be brought into a student problem, namely the adaptation of the architecture and furnishings to the enhancement of the personal qualities of a particular sculptor. The scale and the texture of wall surfaces, and the degree of elaboration of finish of the details, all need to be related to the work for which they serve as frame, in much the same way as the sculptor watches those same points if he is planning architectural sculpture to suit a building. Restraint, adaptability and simplicity are safe guides, not only because sculpture cannot endure a crowded or nervous background, but also because it is the sculptor's genius that must find expression, while that of the architect is concealed. Alas, too, sculptors as well as architects have been known to change their styles.

A striking feature of European studios, which is much less developed in this country, is the decorative use of plants and flowers, particularly of the large leaved plants that require little sun, which the north window cannot supply.

The use of the sculptor's productions in the decoration of the exterior of the building or in its setting is too obviously desirable to need discussion.

LESSING WHITFORD WILLIAMS, New York, N. Y.

CLASS "B" II PROJET—"HOUSING OF ATHLETIC ACTIVITIES FOR BOYS' PREPARATORY SCHOOLS"

The evolution in housing of winter activities is quite marked. The old idea of a single room gymnasium with a light obscuring suspended running track and elaborate paraphernalia for class apparatus work jutting out from every wall to injure an unwary basket ball player, is fortunately doomed as inadequate. The new idea carried to its logical conclusion provides different sized rooms for almost every type of activity from fencing and boxing to a huge glass-roofed cage with dirt floor of sufficient size in which to play base ball. Obviously, this full gamut cannot be indulged in by the ordinary school and the question is, "How far can the new idea be followed?"

PLAY COURT. The probable minimum for adequacy is a large play court of sufficient width that basket ball courts may be laid out across it, and of sufficient length that the big spectator games of the season may be played on a court running lengthwise with the spectators on all sides. This play court is, as its name implies, a place for play and not for apparatus work. The walls should be without projections, having windows 5 to 8 feet above the floor and a clear ceiling height of from 18 to 22 feet—the object of greater ceiling height being only to prevent the hanging devices for any overhead equipment from becoming unsightly.

SPECTATORS. It is desirable that this play court be overlooked by a permanent spectators' stand, as this makes a definite provision for the audience which inevitably gathers even for the practise intra-mural events. Such a spectators' gallery should be approachable directly from the outside or from some form of vestibule and not from the play court floor proper from which it should be separated by rails at least. In arranging spectators' galleries, 17 inches should be allowed from center to center of seatings, and 24 to 26 inches from back to back.

GYMNASIUM. In addition to this play court, there should be a gymnasium where apparatus work on flying rings, horses, parallel and horizontal bars, springboards, chest weights, etc., can be carried on. If this room is made of adequate size for a basket ball court, it may, upon occasion, be used for such a purpose, but ordinarily it is considered better that such a room should be entirely given over to gymnastics carried out under a certain amount of discipline, confining the free play of games to the above mentioned play court.

Excellent apparatus layouts can be found in catalogues of the manufacturers of gymnastic equipment.

SWIMMING POOL. Although the presence of a pool is not absolutely necessary, it constitutes the third element which should be included. Standardized pools vary in length, being either 60 or 75 feet. The longer pool is preferred for racing. Widths vary from 20 to 30 feet. The popularity of the pool depends to a considerable extent upon the presence of an adequate spectators' gallery. Such a gallery should be arranged in a series of steps which overlook the entire width of the pool and should be so placed that it may be entered by spectators coming from out of doors as well as from other parts of the building. Otherwise, considerable confusion ensues on nights when spectacle events are scheduled. Although there are questions raised as to the desirability of the sun shining directly into the pool, nevertheless a location which faces out toward the southern sky is generally considered as so much more cheerful and attractive as to overcome the criticism that the sun's rays make more difficult the artificial sterilization of the pool. There should be 15 feet of clear space back of the pool at the deep end and 10 feet on the other sides where possible. The pool itself varies in depth from 3 feet 6 inches to 8 feet—the deep part coming not at the end but out some 12 to 15 feet from the end in order that it may be where diving requires it. To save material, the pool depth immediately at the diving end of the pool is reduced to 6 feet. In the study of the layout of the pool, great care should be taken to keep separate wet and dry circulations. There is nothing that makes it more difficult to keep a pool in proper sanitary condition than the failure to recognize this necessity.

LOCKER ROOMS. Serving both the pool and the other exercise rooms of the building should be the locker rooms. These should have good light and ventilation, the windows being 6 feet from the floor and the lockers arranged with dressing space between each tier and aisles connecting these with the shower rooms. These circulating aisles should be 6 feet in width and the clear space for dressing between lockers varies from 3 feet 6 inches to 6 feet 6 inches, the more open spacing allowing for the swing of wide locker doors and for a double dressing bench so that all lockers may be used at the same time. Very few gymnasiums have adequate locker space, the great temptation being to overlook the fact that each locker means a student and that whereas you can stand lockers one on top of another, no such expedient can be resorted to with the students. Roughly speaking, 5 square feet should be allowed for a locker in calculating the locker room capacity. Shower rooms with drying space and toilets adjacent should be, if possible, located so that they may form a vestibule for the swimmers entering the pool. If this is not possible, separate showers must be provided adjacent to the pool. Where distance intervenes between showers and pool, a foot-bath pool should be provided so that all entering the pool proper have to pass through this wading pool. Showers are calculated at one shower head for every 15 students. This rather modest allowance is made possible by the slight staggering of dismissal from the play fields. A direct entrance from play fields to locker room is desirable.

SPECIAL ROOMS. Smaller rooms for boxing, fencing and wrestling should be provided since these sports entail a certain risk to the innocent passer-by and therefore should be placed in rooms especially set aside for the purpose. Wrestling mats are 16 feet square and a clearance around the mat is, of course, desirable. Windows should be 5 feet or more from the floor.

SQUASH COURTS. The best courts are artificially lighted, the game being played on all four walls—the front and side walls requiring fundamentally a height of 16 feet and the rear wall 9 feet. This permits of a spectators' gallery across the rear. The court dimensions are 18½ feet by 32 feet for singles.

W. POPE BARNEY, Philadelphia, Pa.

CLASS "A" II PROJET—"A CITY PLAN"

Our profession as a whole has generally disregarded the importance of city planning. In the future, it may be a great field for architects. Ours is the only profession that includes in its teaching, a study of broad imaginative planning and yet few American architects have taken an active interest in town planning.

Given a few thousand acres of open land upon which to create a city, should stir the dullest imagination.

There are no set rules for city planning; modern methods of transportation, social and industrial changes keep the problem ever new. It is a challenge to our profession to lead in this work, and find a good solution in plan which is the first fundamental of good architecture.

I remember the first projet I submitted in the Ecole des Beaux-Arts—a perspective sketch of the corner pavilion of a great palace. I felt very proud when my Patron, M. Laloux said "not bad," but my plan was an indefinite series of scratches (you know the kind I mean)—it meant nothing and M. Laloux turned away with a grunt of disgust.

This being a new type of problem, some of you may shy off because the answer requires original thinking. There is, however, a vast amount of literature on city planning. Old and new, it's worth looking over, full of sound planning.

This problem does not vary in general principles from the planning of a great group of institutional buildings. The areas devoted to industry, business and residence, become your main institutional groups, their proper placement in relation to each other is essential. The streets become the connecting links or corridors.

There are three general classifications of street systems: rectangular, radial, and circular. Each has its advocates and advantages and their use in whole or in part depends on the plan you develop.

Parkways, as connecting links between various portions of the city, provide additional charm. Open spaces for the assembling of people and the parking of cars add to the convenience of the city. In designing a new city, land may be used freely for open spaces and parks. Its cost is low and as property fronting on land so used increases in value, such use is more than justified.

Parks may be subdivided into several classifications. Small open spaces at street intersections; children's neighborhood playgrounds, which may be incorporated in the center of a residential block or placed on streets where no fast traffic occurs. By good street planning you can definitely slow down the traffic at any point desired. Parks for adult games; wooded parks for rest, and large outlying forest parks, all form an important part, their proper distribution is a problem—with density of population the principal factor.

Bibliography:

Town Planning in Practice, Raymond Unwin.
Civic Art, Thomas H. Mansen.
Town Planning, John Nolan.
Town Improvement, Frederick N. Evans.
Civic Art, Heggemann and Peets.

Clinton Mackenzie, New York, N. Y.

OFFICIAL NOTIFICATION OF AWARDS

Judgment of September 19, 1933

DEPARTMENT OF ARCHITECTURE

SIXTH ANALYTIQUE

"A CHATEAU D'EAU"

This Chateau d'Eau is to be built in a formal garden and shall be Italian or French Renaissance in character. Compositions of this type are to be seen at St. Cloud and in some of the Italian villas.

A small stream at an upper level is enclosed and led through successive basins and fountains ornamented by architectural and sculptural motifs into a larger basin at the bottom (also containing fountains, etc.) whence the water is carried away through underground pipes. The drop from the point at which the stream enters the Chateau d'Eau to the level of the terrace that surrounds the basin is 60 feet. The width of the composition is not determined. It is presumed that retaining walls with balustrades or parapets will support successive terraces on either side of the Chateau d'Eau, but this is not mandatory.

The width and length of the Chateau d'Eau is left to the discretion of the competitor, but must be confined within the limitations of the sheet composition.

Jury of Award: Theodore E. Blake, Donald A. Fletcher, Caleb C. Hornbostel, Walter H. Kilham, Jr., John L. Mills, Robert Perry Rodgers, Peter Schladermundt, William H. Stangle, R. Doulton Stott, John V. Van Pelt, Lessing W. Williams.

Number of Drawings Submitted: 36.

AWARDS

CARNEGIE INSTITUTE OF TECHNOLOGY:
OPTION I
MENTION: L. C. Brierly.
NO AWARD: 3.

CATHOLIC UNIVERSITY OF AMERICA:
OPTION I
FIRST MENTION PLACED: B. T. Rome.

COLUMBIA UNIVERSITY:
NO AWARD: 1.

ATELIER DENVER:
HORS CONCOURS: I. Kohnfelder.

ATELIER ESCHWEILER-MILWAUKEE:
FIRST MENTION: R. J. Kuehn.
HALF MENTION: H. W. Bradley.

ATELIER LOS ANGELES:
NO AWARD: 1.
HORS CONCOURS: C. A. O'Grady.

ATELIER NEWARK:
MENTION: V. A. Girone.

NEW YORK UNIVERSITY:
OPTION II
HORS CONCOURS: R. W. Flood, S. Yuen.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:
NO AWARD: 1.

SAN FRANCISCO ARCHITECTURAL CLUB:
MENTION: M. L. Gaidano, D. S. Macky.
HORS CONCOURS: F. B. Hayne, A. W. Kahl, A. E. Keller, F. W. Trabucco.

YALE UNIVERSITY:
NO AWARD: 3.
HORS CONCOURS: R. D. Burbank, R. B. George, L. A. Dean.

UNAFFILIATED:
HARTVILLE, OHIO
HORS CONCOURS: M. E. Wiley.

KANSAS CITY, MISSOURI:
NO AWARD: 1.

LOS ANGELES, CALIFORNIA:
HORS CONCOURS: H. M. Brown.

NEW YORK CITY AND VICINITY:
MENTION: D. A. Stangle, C. J. Murray, J. J. Brady.
HALF MENTION: A. E. Cooney.
NO AWARD: 2.

CLASS "B" VI PROJET

"A NURSES' HOME"

A suburban hospital wishes to build a home for its resident nurses where they may live when off duty, receive their friends, etc., and where they may also receive instruction in the school for nurses.

The home is adjacent to the hospital building and sufficiently close to make possible a covered passage from the main kitchen services to the nurses' dining-room.

Requirements:

1. First Floor:
   A. Superintendent nurse's quarters consisting of office, sitting-room, bedroom and bath. This should be adjacent to the main entrance as all mail and small package delivery will pass through this office.
   B. Large living-room 20′ x 35′.
   C. Small living-room.
   D. A reading library.
   E. Dining-room for 50 nurses.
   F. Four classrooms (800 sq. ft. each).
   G. Technical library convenient to classrooms.
   H. Coat and wash rooms for both sexes.
2. Upper floor or floors:
   There will be fifty bedrooms served by at least two stairways and a trunk lift. This arrangement is not a part of this problem other than a reasonable location for stairs and a general shape adaptable to the housing of small units must be carefully considered.

JURY OF AWARD: Lewis G. Adams, Newton P. Bevin, Theodore E. Blake, William F. Dominick, Donald A. Fletcher, Caleb C. Hornbostel, Walter H. Kilham, Jr., John L. Mills, R. K. Posey, Robert Perry Rodgers, Henry R. Sedgwick, Peter Schladermundt, William E. Shepherd, William H. Stangle, R. Doulton Stott, Francis S. Swales, John V. Van Pelt, Lessing W. Williams.

NUMBER OF DRAWINGS SUBMITTED: 142.

AWARDS

ATELIER ADAMS-NELSON:
MENTION: V. B. Spector.
NO AWARD: 1.
HORS CONCOURS: B. H. Livermore.

ARMOUR INSTITUTE OF TECHNOLOGY:
MENTION: M. D. Kalischer, G. A. Marberg, H. Martorano.
HALF MENTION: J. A. Benya, H. Gerhardt, J. Matanock, L. G. Priest.
NO AWARD: 12.

CARNEGIE INSTITUTE OF TECHNOLOGY:
FIRST MENTION: A. A. Rousseau, B. J. Marlier, B. M. Davidson.
MENTION: J. J. Calvert, D. D. Morgan, W. S. Carlson, J. L. Divvens, W. C. Dowler, E. J. Mackey.
HALF MENTION: E. J. Brunettini, W. B. Miller, S. D. Cooper.
NO AWARD: 5.
HORS CONCOURS: W. J. Henger.

CATHOLIC UNIVERSITY OF AMERICA:
MENTION: T. A. Pope, P. L. Gaudreau.
HALF MENTION: J. M. Baer, Jr.
HORS CONCOURS: C. Maginnis.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:
OPTION II
NO AWARD: 1.

COLUMBIA UNIVERSITY:
OPTION I
FIRST MENTION: C. E. Tilton.
MENTION: E. S. Tuthill.
HALF MENTION: J. Huberland.
NO AWARD: 1.

CRANE JUNIOR COLLEGE:
HALF MENTION: H. C. Ray.
NO AWARD: 1.

ATELIER DENVER:
NO AWARD: 1.

ATELIER ESCHWEILER-MILWAUKEE:
FIRST MENTION PLACED: G. G. Schneider.
MENTION: M. H. Konrad.
HALF MENTION: B. C. Cramer.
NO AWARD: 1.

GEORGE WASHINGTON UNIVERSITY:
OPTION I
HALF MENTION: J. E. Eckloff.
NO AWARD: 2.

ATELIER HIRONS-PRENTICE:
HALF MENTION: A. F. Kleiner.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:
FIRST MENTION PLACED: S. J. Szabo.
HALF MENTION: L. Brooker, J. T. Guy.

ATELIER LICHT:
MENTION: J. J. Kennedy.

ATELIER LOS ANGELES:
MENTION: R. W. Johnson.
HALF MENTION: L. S. Miller.

ATELIER NEWARK:
MENTION: W. G. Cleland, Jr.

NEW YORK UNIVERSITY:
OPTION II
NO AWARD: 3.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:
MENTION: T. F. Holifield.
HALF MENTION: J. D. Piper.
NO AWARD: 1.

PHILADELPHIA ATELIER:
MENTION: A. H. Borz, W. B. Fleck.
HALF MENTION: C. C. Archer, C. Mettee, G. H. W. Haag, T. M. Taylor.

ATELIER RECTAGON OF BUFFALO:
FIRST MENTION: C. I. Thiele.
MENTION: R. A. Pollard.
HALF MENTION: A. G. Baschnagel, A. Betz.

SAN FRANCISCO ARCHITECTURAL CLUB:
FIRST MENTION PLACED: W. J. Alexander.
FIRST MENTION: E. P. DeMartini.

S. I. A. ATELIER OF TRENTON:
HALF MENTION: F. E. Dubel.

ATELIER THIRTEEN:
FIRST MENTION: I. E. Horsey.

UNIVERSITY OF ILLINOIS:
OPTION I
MENTION: W. S. Kinne, Jr.
HALF MENTION: G. E. Bader.
NO AWARD: 3.

UNIVERSITY OF NOTRE DAME:
HALF MENTION: W. L. Newberry.
NO AWARD: 1.

UNIVERSITY OF PENNSYLVANIA:
FIRST MENTION: G. W. Conklin.
MENTION: J. Goldberg, W. C. Scheetz, Jr., T. Clattenberg.
HALF MENTION: F. V. Annis, W. J. Fedeli, F. L. Hanle.

UNIVERSITY OF VIRGINIA:
HALF MENTION: J. P. Gibson, Jr.

YALE UNIVERSITY:
MENTION: J. P. Cone, W. Prokosch, A. R. Smith, P. J. Stock, Jr., F. R. Stanton, J. T. Howard, G. E. Foster, Jr.
HALF MENTION: W. S. D. Pattison, F. Scott, Jr., B. Sherwood, J. W. Waterbury.
NO AWARD: 5.

UNAFFILIATED:
CHICAGO, ILLINOIS:
HALF MENTION: H. Nelson.
NO AWARD: 1.

LOS ANGELES, CALIFORNIA:
HALF MENTION: H. M. Brown.

NEW JERSEY:
MENTION: A. R. Hyman.
HALF MENTION: C. E. Lee, W. L. Pollak, S. Schenker.
NO AWARD: 1.

NEW YORK CITY AND VICINITY:
MENTION: E. R. Crino, W. W. W. Jones, J. Caponnetto.
HALF MENTION: J. Crisafulli, G. Berger, W. M. Boedefield, F. B. Dailey, O. Johnson, D. J. Kohan, R. B. Fuller, D. C. O'Connell, M. C. Sisk, W. H. Willis.
NO AWARD: 3.

Judgment of September 26, 1933

DEPARTMENT OF ARCHITECTURE

CLASS "A" VI PROJET

"A MUNICIPAL MARKET"

A large city proposes to erect a building to house a municipal market where perishable foods will be retailed and wholesaled. The site is a level city block bordered by two wide avenues parallel to each other and by streets at right-angles thereto. The site has 200 feet frontage on the streets and 600 feet on the avenues. One of the avenues borders a large navigable river and is separated from the river by the docking facilities. Directly under this avenue will be a subway for a four-track electric railroad for the transportation of freight with sidings into the basement of the building. Directly over this avenue will be an elevated express motor highway for through traffic which shall have no connection with the building.

The foods to be handled and stored temporarily are fresh meats, fruits, vegetables, eggs, butter and cheese, and are brought to this building by railway and waterway. The building shall have two floors on one of which will be located A.—receiving space, B.—distributing space to marketing floor, C.—temporary storage and space for the disposal of refuse and waste. The other floors shall contain: D.—space for wholesale, and E.—retail trading. The retail trade is for those who wish to buy cheaply and carry their purchases with them, and shall occupy a minor portion in relation to the wholesale trade. All wholesale purchases in bulk will be delivered by motor truck. There will be F.—offices for the manager and his staff, G.—a restaurant, rest room and toilets for employees, which may be located on either floor as the competitor chooses. Provision must be made for H.—toilet facilities for the public.

Consideration must be given to the handling of foods from receiving to distributing spaces. It is very essential that the proper light and air for all parts of the building be provided, except in refrigeration storage space. Simple materials should be used for economy in construction. Ample circulation with proper provision for the effective display and purchase of the various foods.

Jury of Award: Henry Brainerd, Harvey Wiley Corbett, William Dewey Foster, Frederick G. Frost, James Gambaro, William Gehron, Oswald C. Haring, Edward S. Hewitt, Caleb C. Hornbostel, Samuel R. Moore, Melvin Spalding, R. Doulton Stott, Harold Tatton, Ralph T. Walker, Leonard B. Wamnes.

Number of Drawings Submitted: 69.

AWARDS

ATELIER ADAMS-NELSON:
FIRST MEDAL: T. J. Mulig.
MENTION: H. Bordewich, F. Polito, E. A. Young.

ARMOUR INSTITUTE OF TECHNOLOGY:
SECOND MEDAL: I. Siegal.
MENTION: R. J. Schwab, G. W. Terp, Jr.
HALF MENTION: D. G. Braun.
NO AWARD: 1.

CARNEGIE INSTITUTE OF TECHNOLOGY:
MENTION: F. O'C. Church.
HALF MENTION: P. B. Kiel, D. D. Morgan, W. E. Davis.
NO AWARD: 3.

CATHOLIC UNIVERSITY OF AMERICA:
FIRST MEDAL: S. T. Stathes.
SECOND MEDAL: W. C. Suite, J. L. R. Grand.
MENTION: A. E. Alexander, V. F. Duckett.
HALF MENTION: A. M. Rinaudot.

COLUMBIA UNIVERSITY:
MENTION: J. J. Accardo.
HALF MENTION: J. N. Brownrigg, Jr.
NO AWARD: 2.
HORS CONCOURS: R. A. Jacobs, O. C. R. Stageberg.

ATELIER ESCHWEILER-MILWAUKEE:
SECOND MEDAL: N. Wilkinson, Jr.

ATELIER HIRONS-PRENTICE:
SECOND MEDAL: V. Pellegrino.
MENTION: M. C. Harper.

ATELIER LICHT:
SECOND MEDAL: G. T. Licht, J. Stenken.

NEW YORK UNIVERSITY:
OPTION II
FIRST MEDAL: V. Battista, A. Cassens, Jr.
SECOND MEDAL: J. R. Gangemi, I. M. Gratz, G. A. Inglis, C. L. Macchi, A. Nathanson.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:
NO AWARD: 1.

PHILADELPHIA ATELIER:
SECOND MEDAL: J. S. Carver.

PRINCETON UNIVERSITY:
MENTION: T. R. Shoaff.
HALF MENTION: C. M. Friz.
NO AWARD: 1.
HORS CONCOURS: J. A. Kerr.

SAN FRANCISCO ARCHITECTURAL CLUB:
HALF MENTION: N. B. O'Connor.

UNIVERSITY OF ILLINOIS:
NO AWARD: 1.

UNIVERSITY OF NOTRE DAME:
MENTION: G. H. Sherwood.

UNIVERSITY OF PENNSYLVANIA:
MENTION: J. R. Holbrook.
HALF MENTION: R. A. C. Gilfillan, D. H. White.
NO AWARD: 2.

YALE UNIVERSITY:
SECOND MEDAL: E. Saarinen, L. A. Williams.
MENTION: C. A. Schofield.
HALF MENTION: R. R. Kilburn, H. W. Parrott, F. C. Power.
NO AWARD: 2.

UNAFFILIATED:
CORTLAND, NEW YORK:
SECOND MEDAL: W. N. Manning.

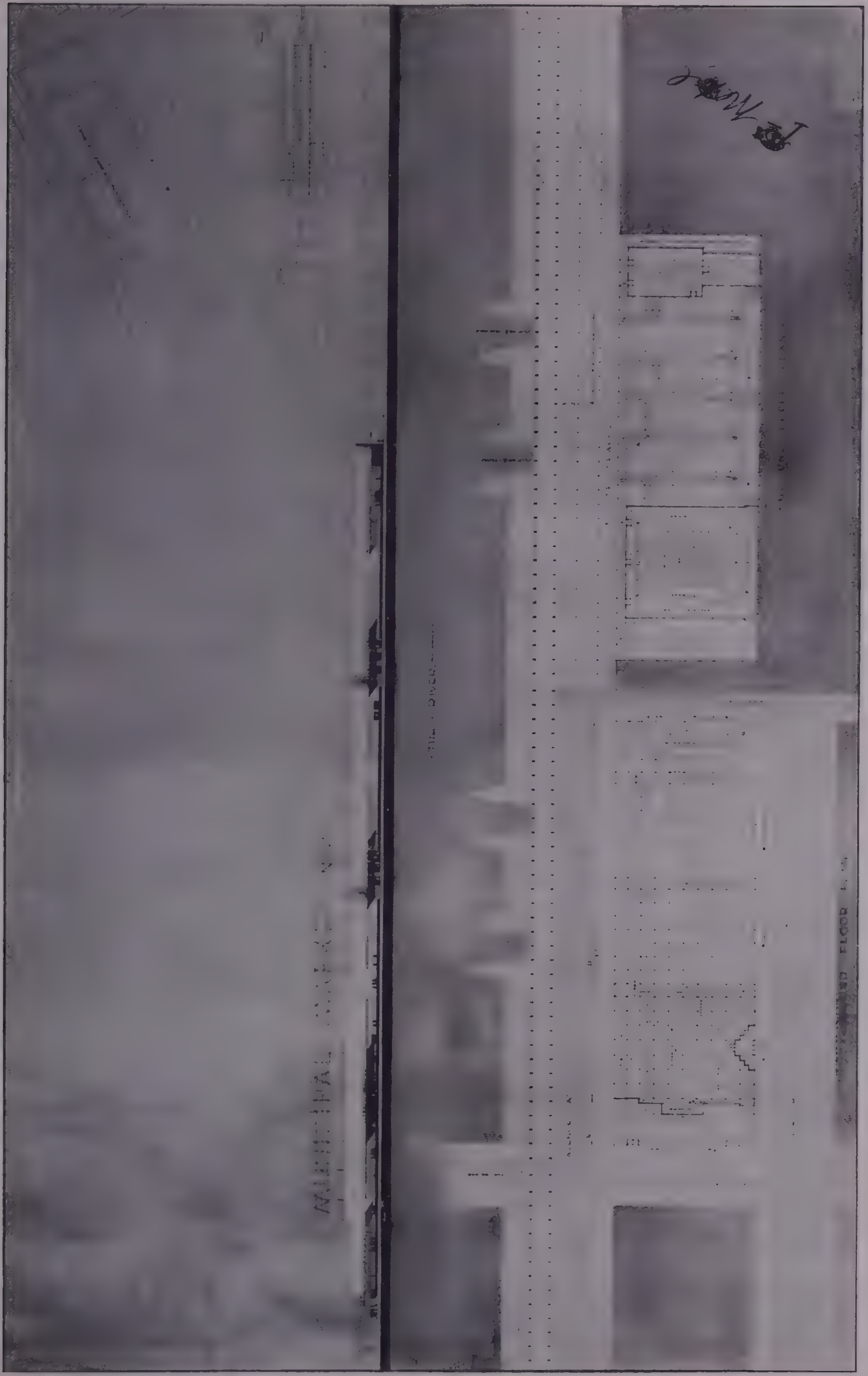
MINNEAPOLIS, MINN.:
HALF MENTION: A. B. Pierce, Jr.

NEW YORK CITY AND VICINITY:
SECOND MEDAL: V. Furno.
HORS CONCOURS: O. B. Miller.

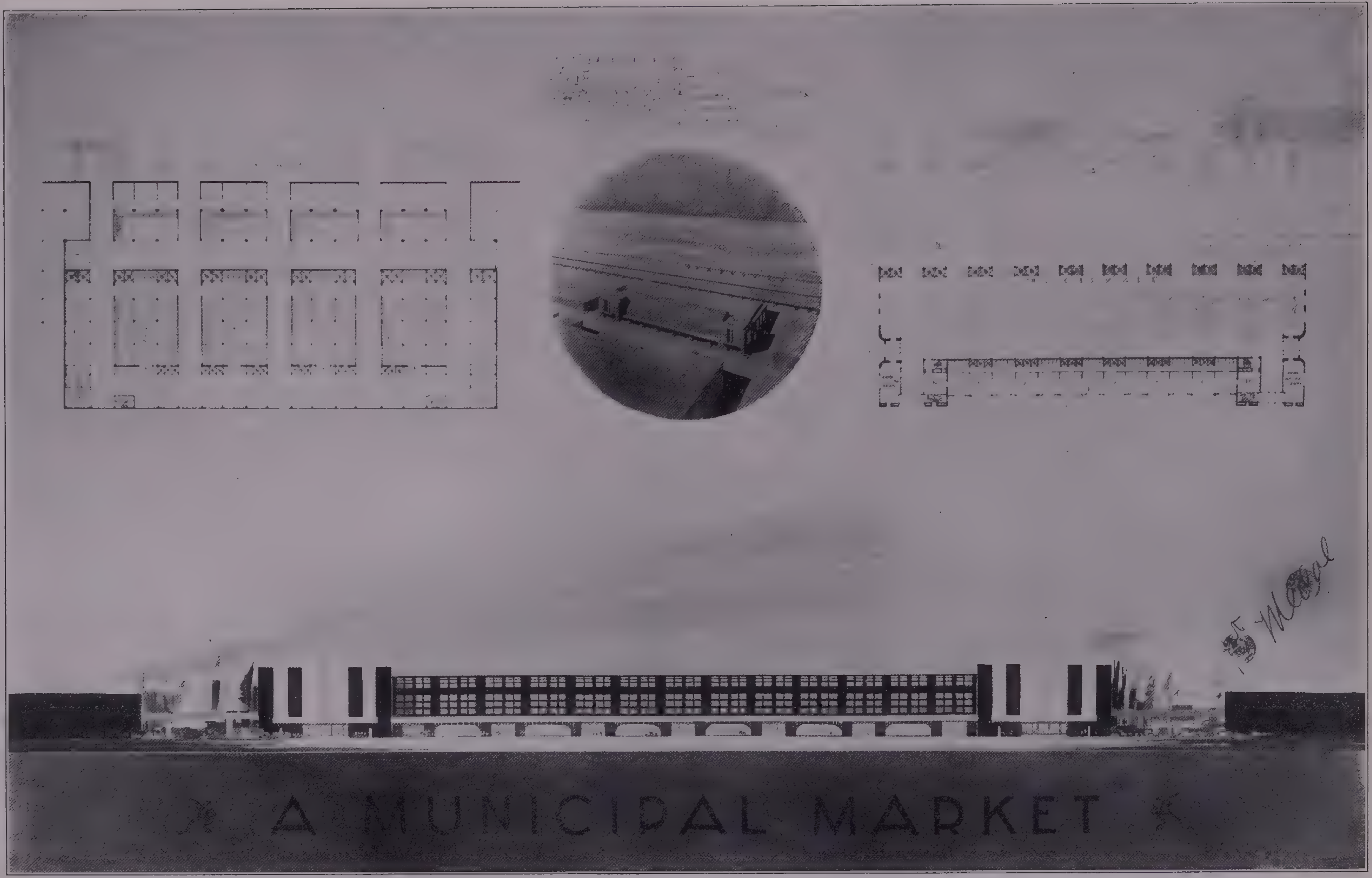
NEW ORLEANS, LOUISIANA:
NO AWARD: 1.

PHILADELPHIA, PENNSYLVANIA:
NO AWARD: 1.

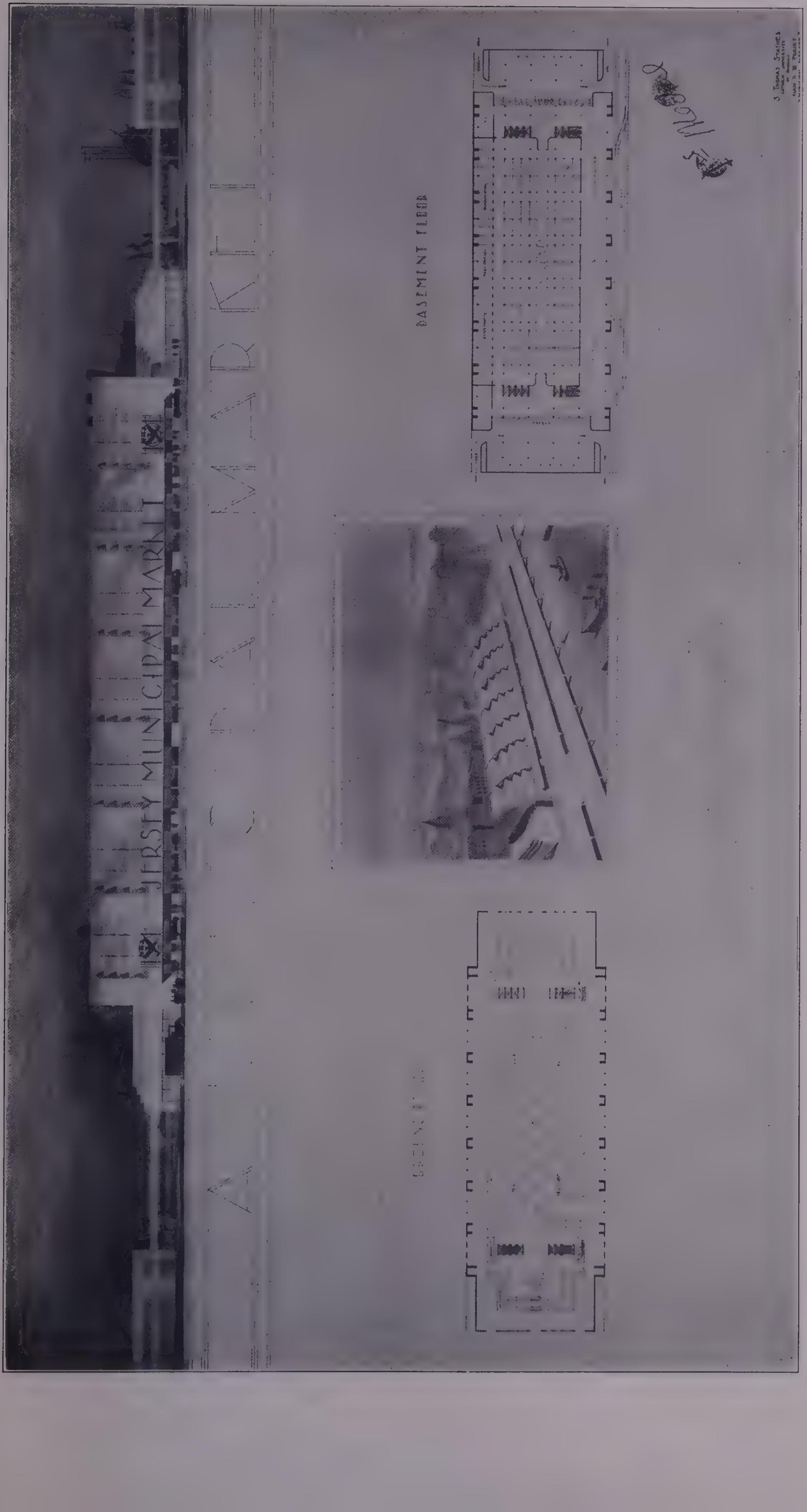
READING, PENNSYLVANIA:
HALF MENTION: C. A. Eisenhower.



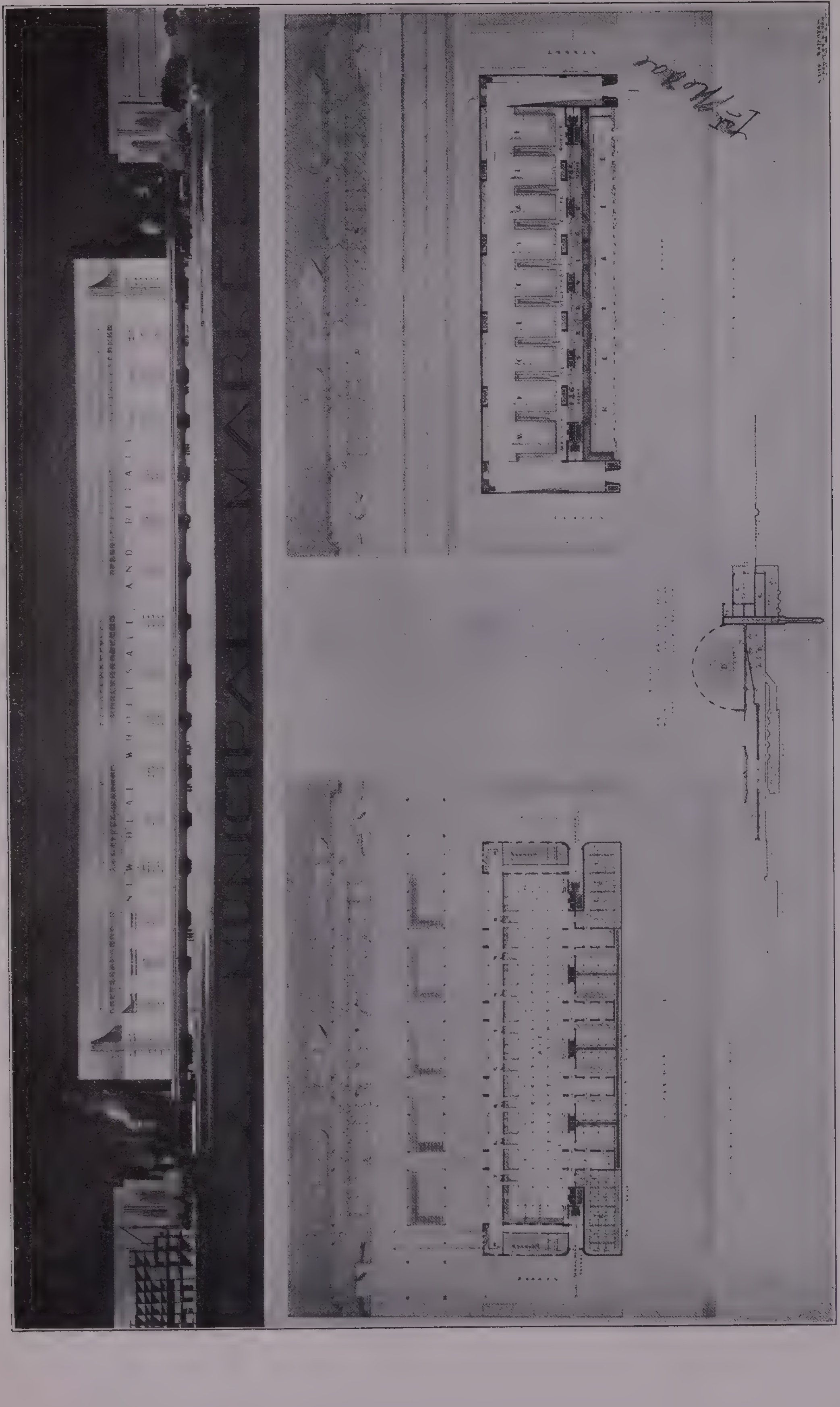
First Medal—T. J. Mulig, Atelier Adams-Nelson
CLASS "A" VI PROJET—"A MUNICIPAL MARKET"



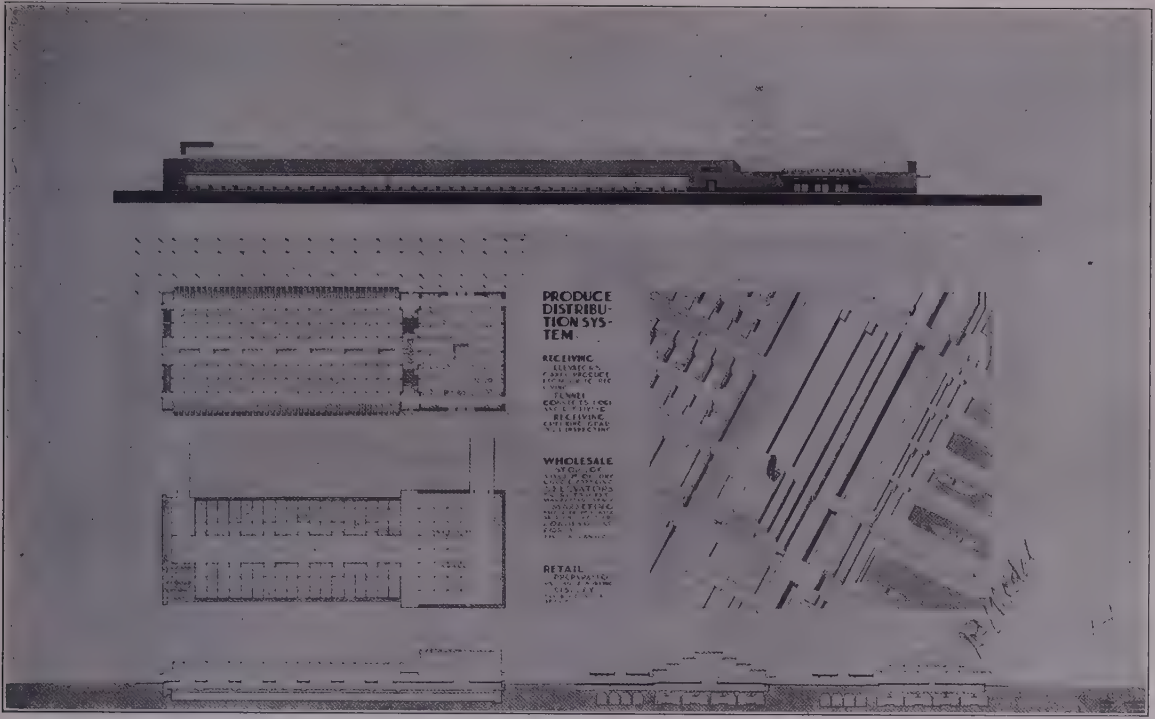
First Medal—A. Cassens, Jr., New York University
CLASS "A" VI PROJET—"A MUNICIPAL MARKET"



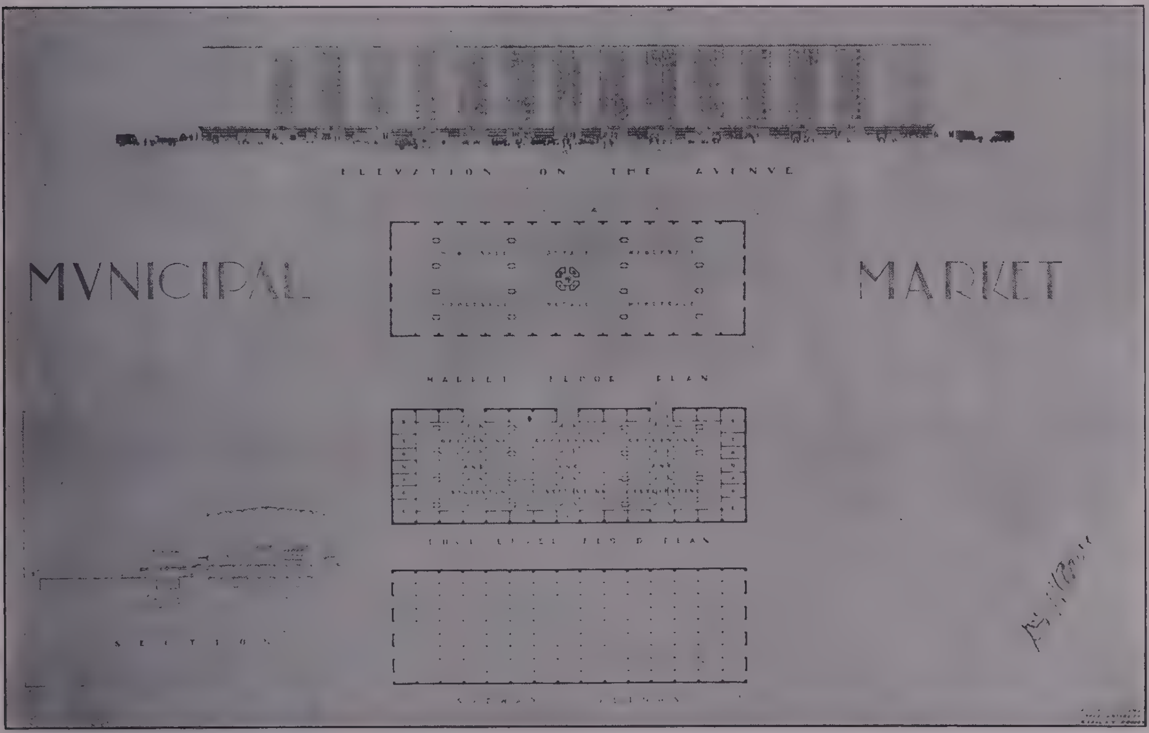
First Medal—S. T. Stathes, Catholic University of America
CLASS "A" VI PROJET—"A MUNICIPAL MARKET"



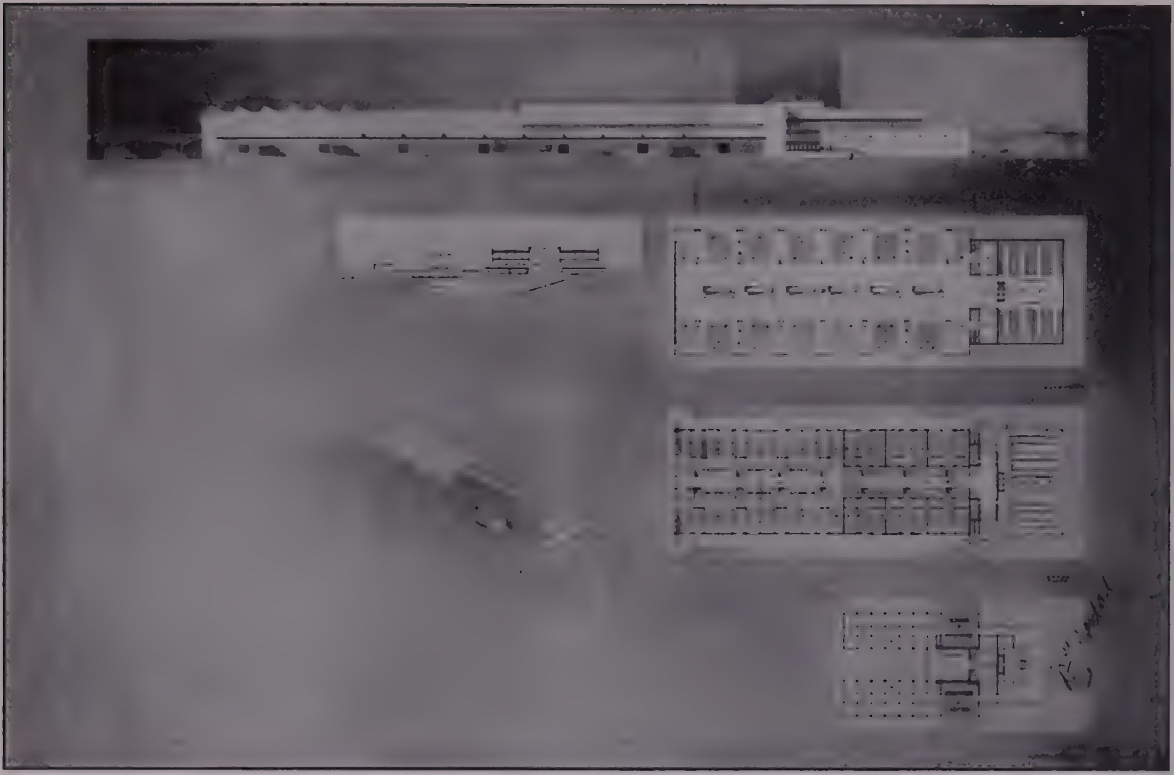
First Medal—V. Battista, New York University
CLASS "A" VI PROJET—"A MUNICIPAL MARKET"



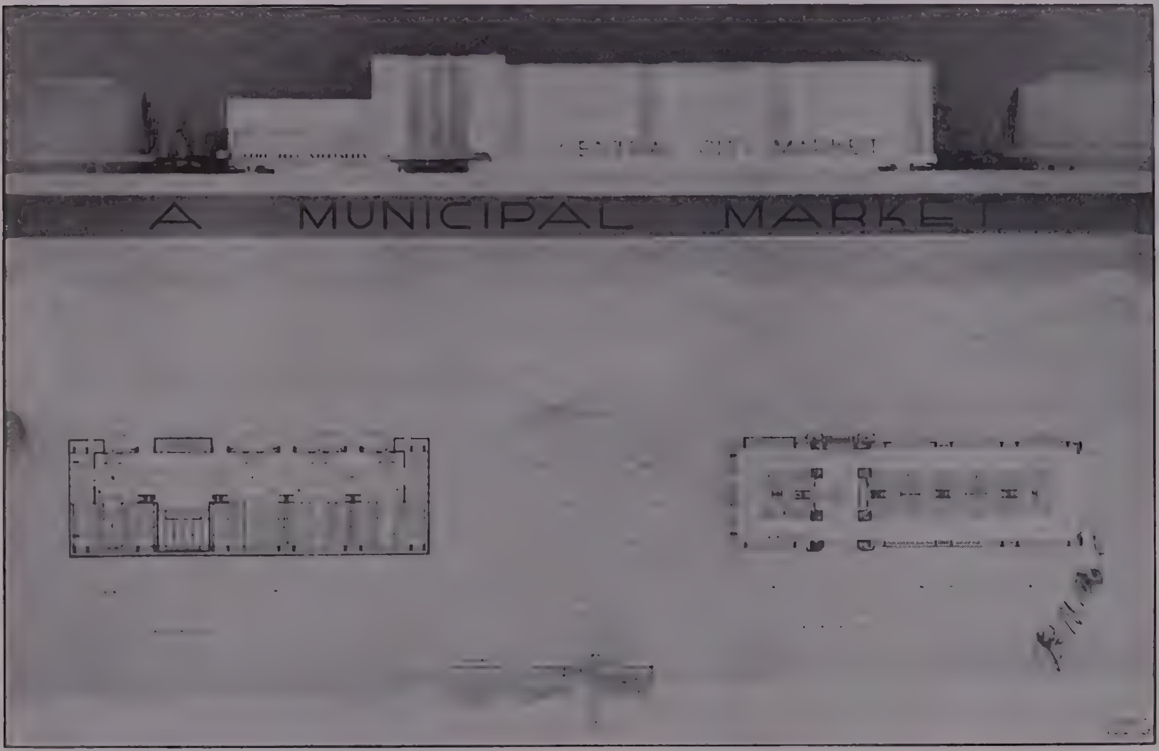
Second Medal—E. Saarinen, Yale University



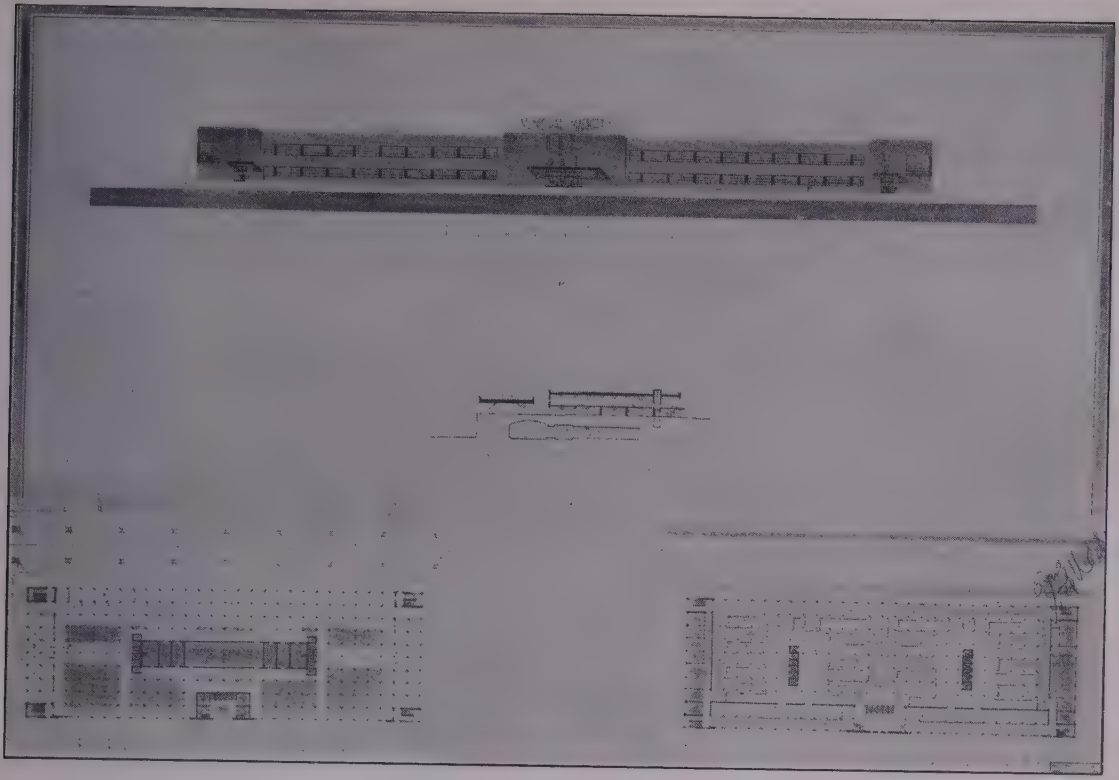
Second Medal—L. A. Williams, Yale University
CLASS "A" VI PROJET—"A MUNICIPAL MARKET"



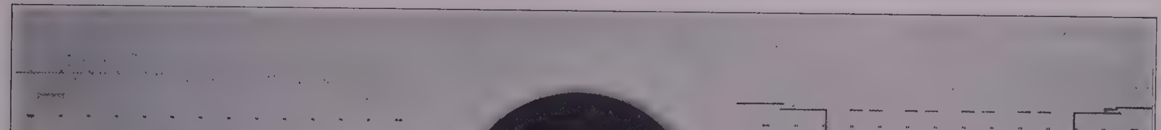
Second Medal—N. Wilkinson, Jr., Atelier Eschweiler-Milwaukee



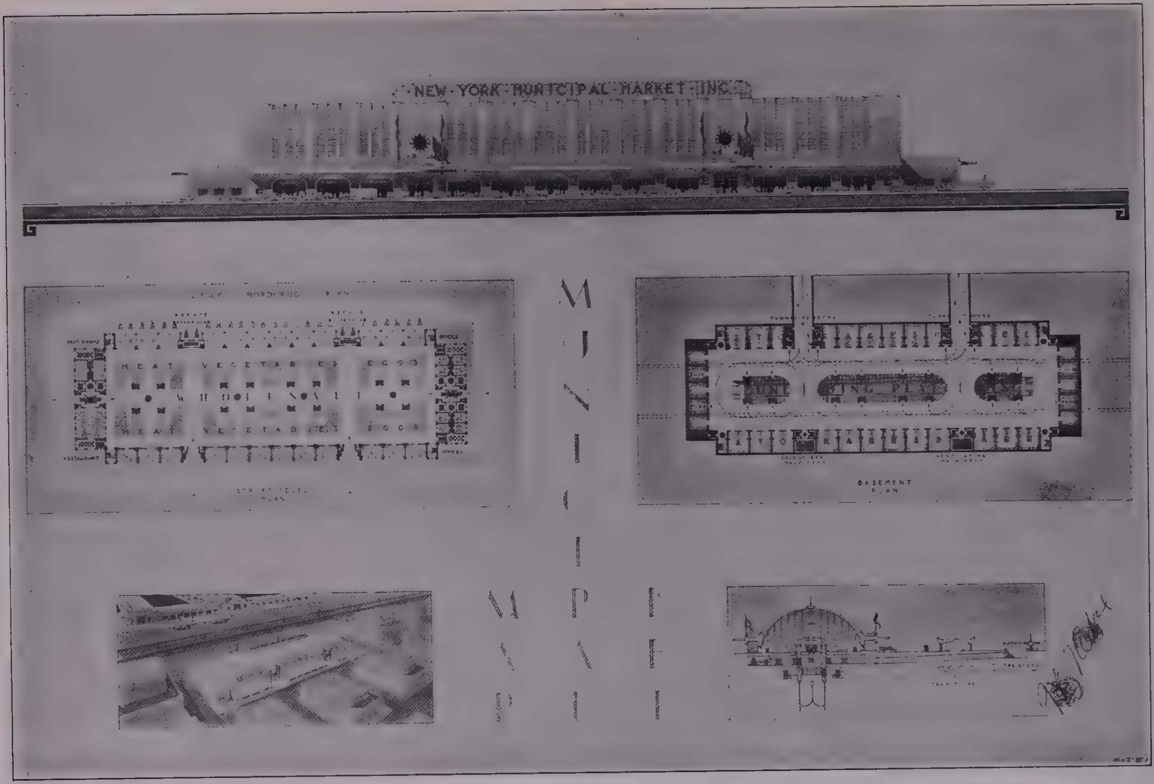
Second Medal—J. R. Gangemi, New York University
CLASS "A" VI PROJET—"A MUNICIPAL MARKET"



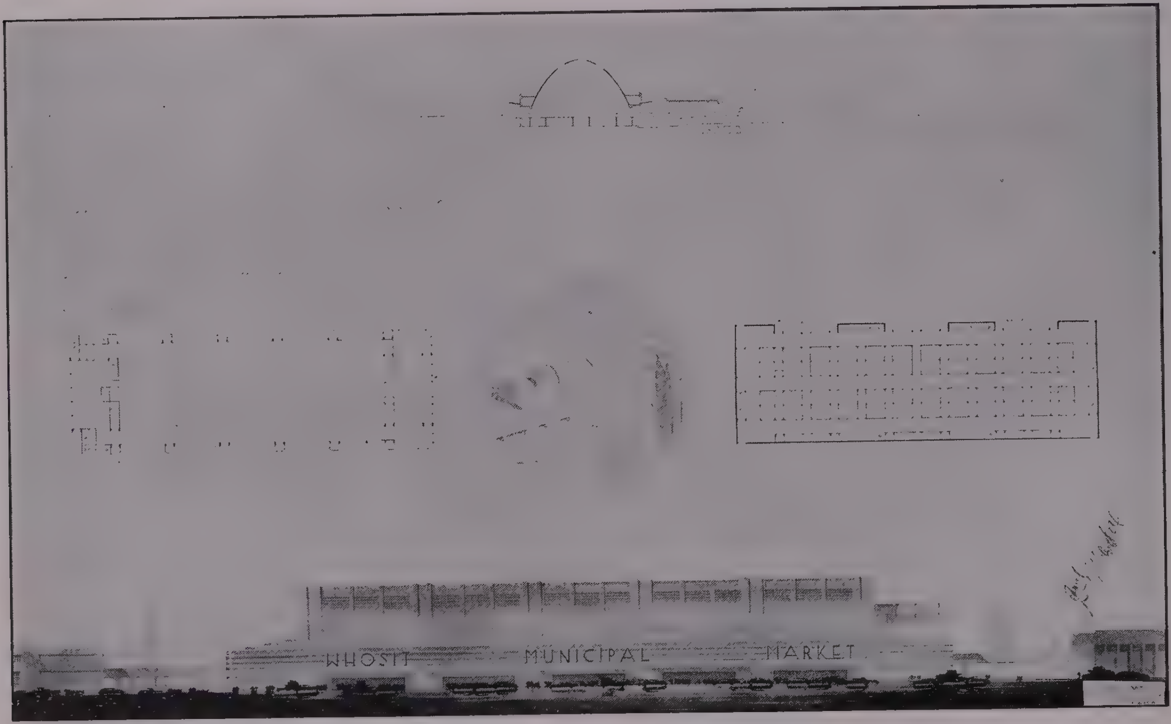
Second Medal—W. N. Manning, Cortland, N. Y.



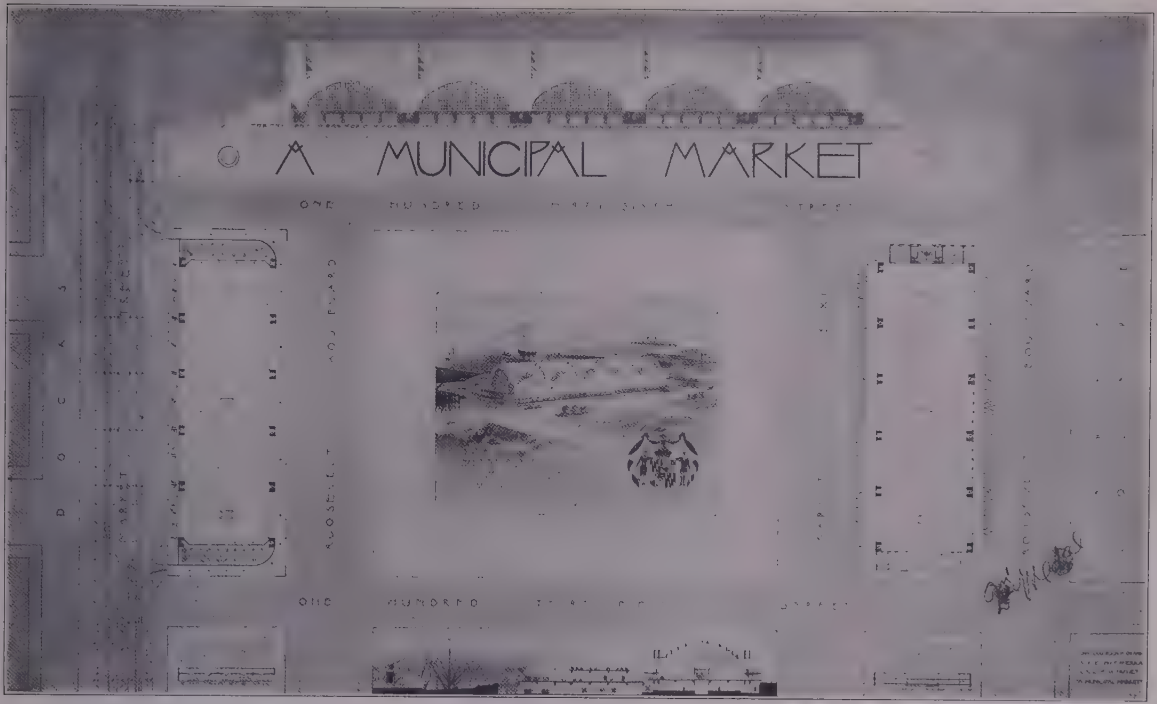
Second Medal—V. Pellegrino, Atelier Hirons-Prentice
CLASS "A" VI PROJET—"A MUNICIPAL MARKET"



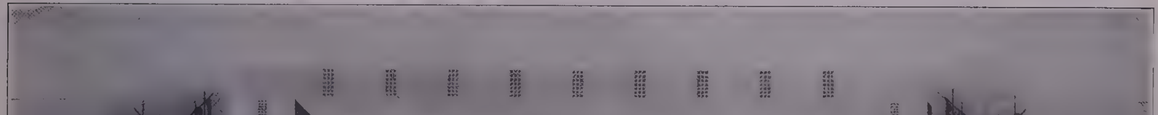
Second Medal—G. T. Licht, Atelier Licht



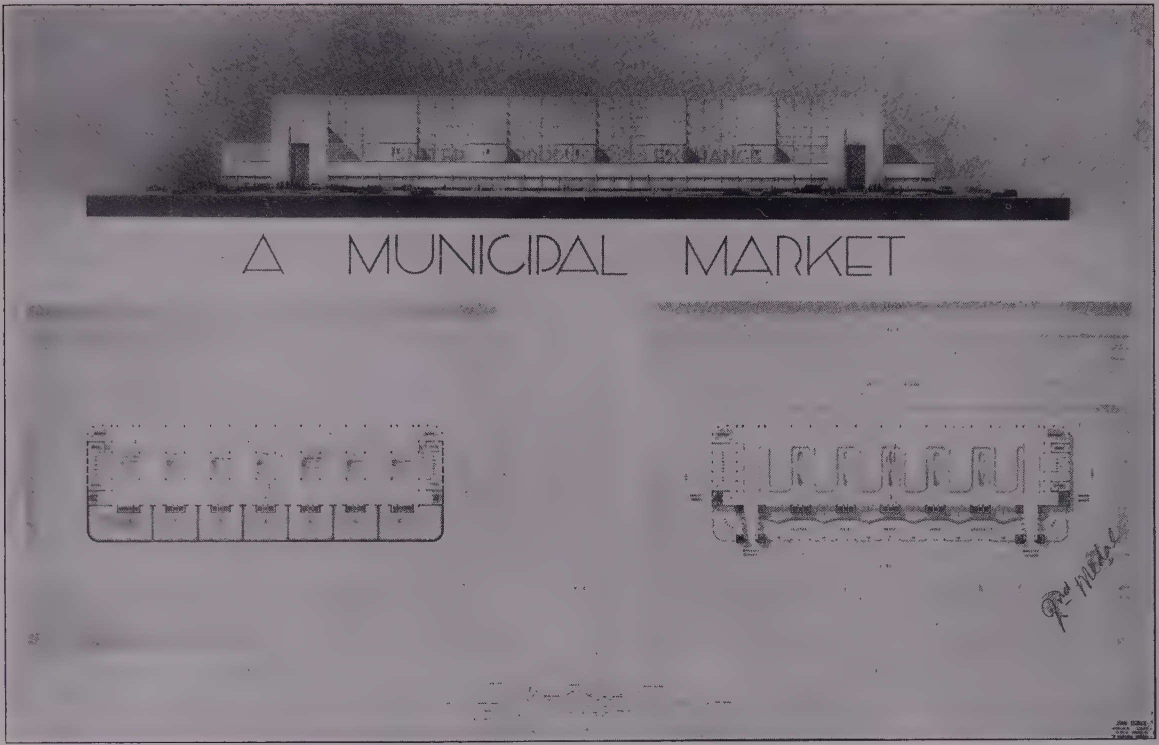
Second Medal—W. C. Suite, Catholic University of America
CLASS "A" VI PROJET—"A MUNICIPAL MARKET"



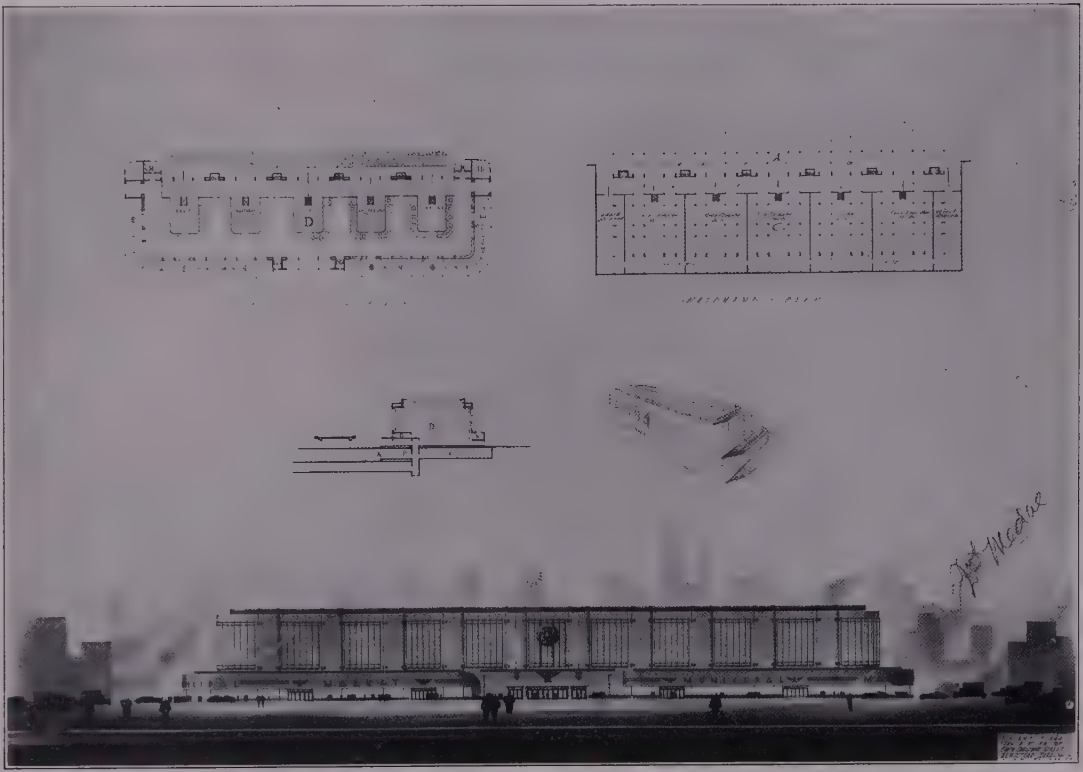
Second Medal—J. L. R. Grand, Catholic University of America



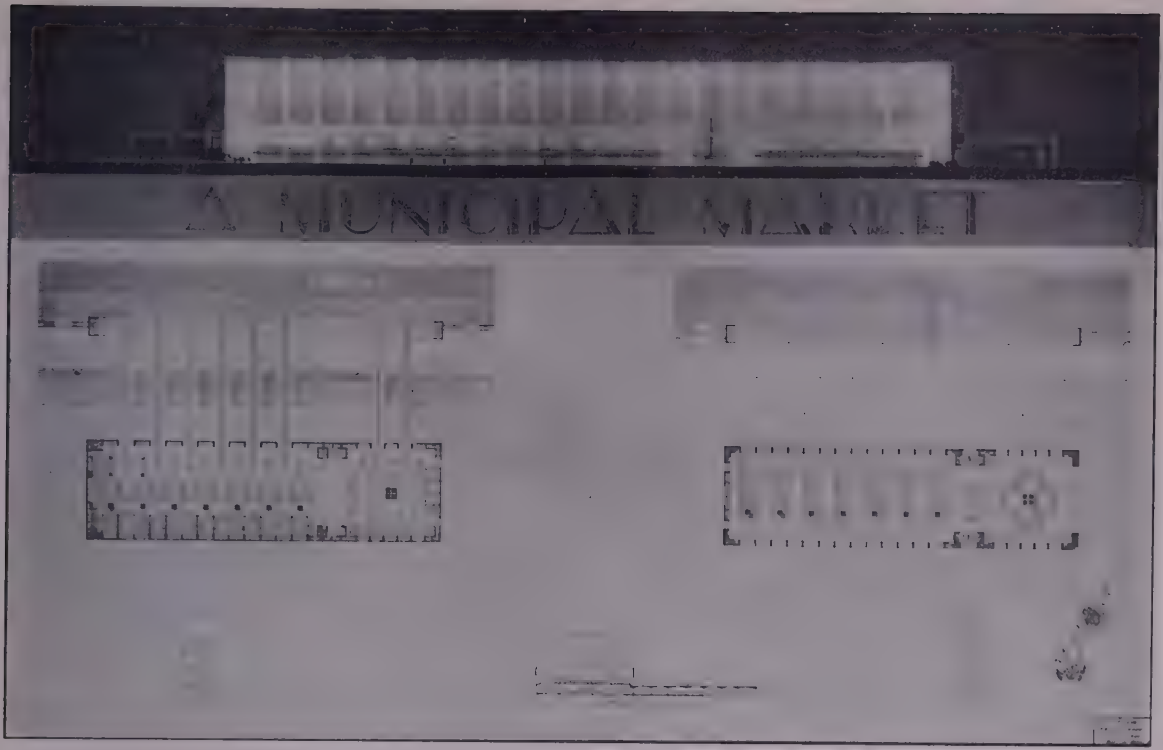
Second Medal—I. M. Gratz, New York University
CLASS "A" VI PROJET—"A MUNICIPAL MARKET"



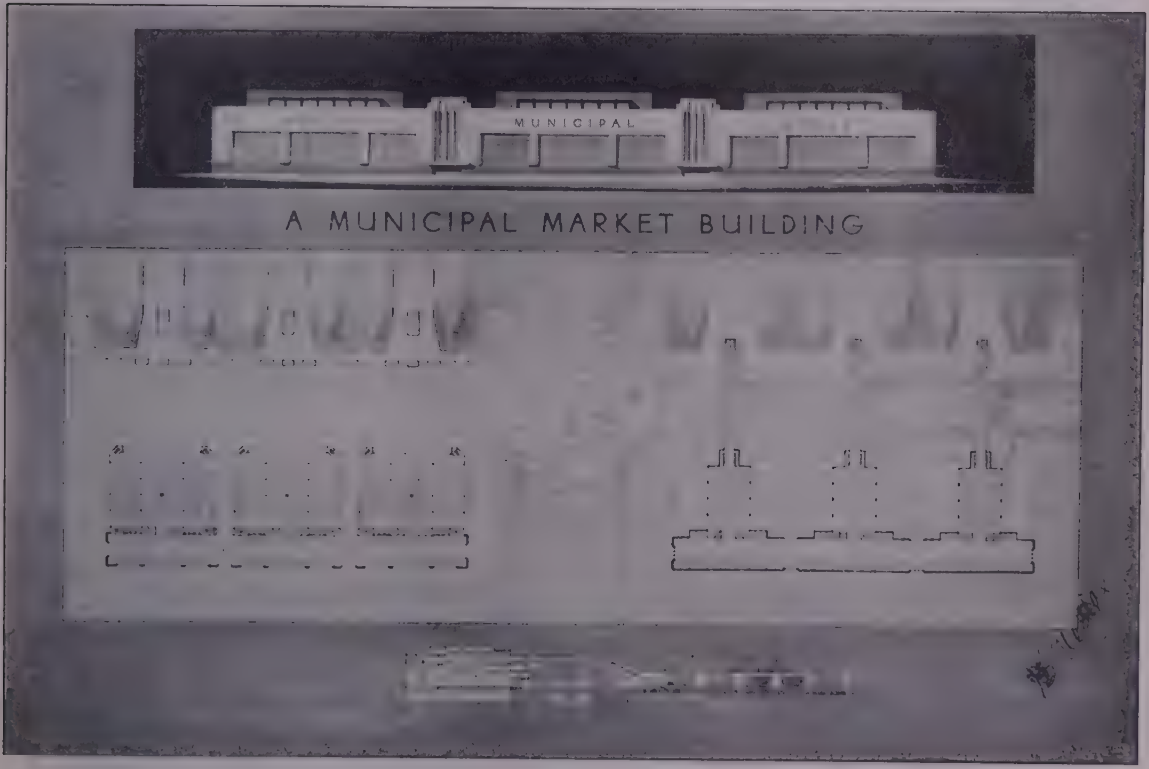
Second Medal—J. Stenken, Atelier Licht



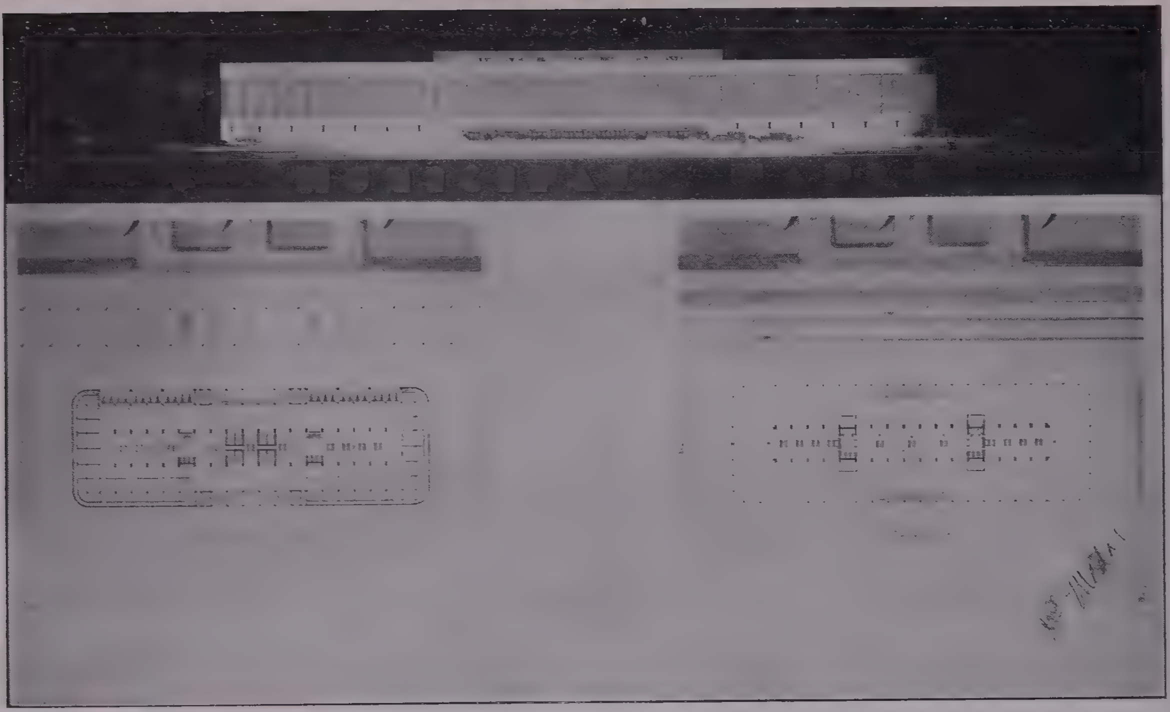
Second Medal—V. Furno, Hempstead Gardens, L. I.
CLASS "A" VI PROJET—"A MUNICIPAL MARKET"



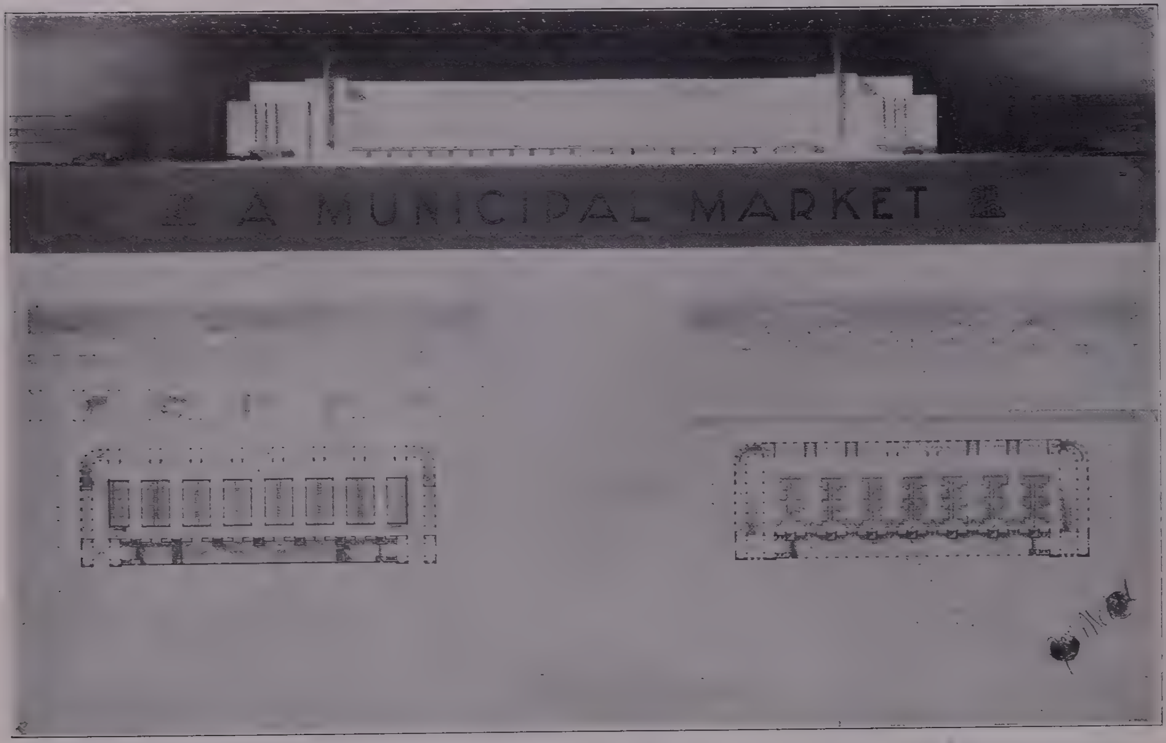
Second Medal—A. Nathanson, New York University



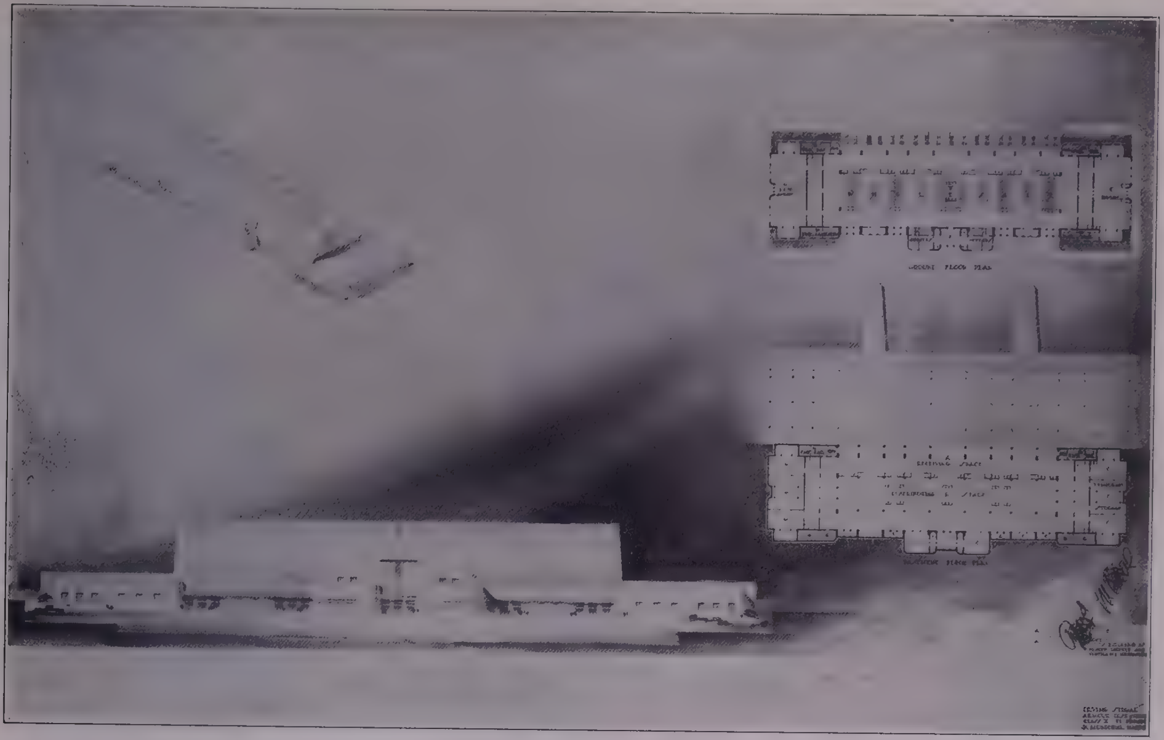
Second Medal—J. S. Carver, Philadelphia Atelier
CLASS "A" VI PROJET—"A MUNICIPAL MARKET"



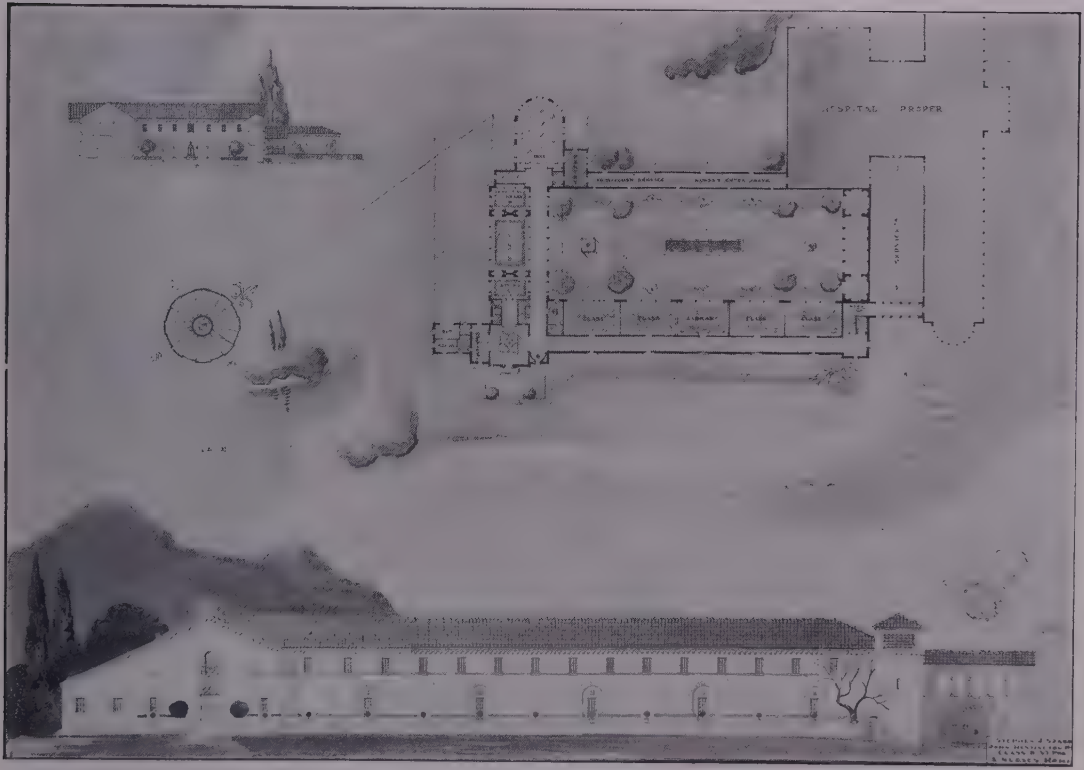
Second Medal—G. A. Inglis, New York University



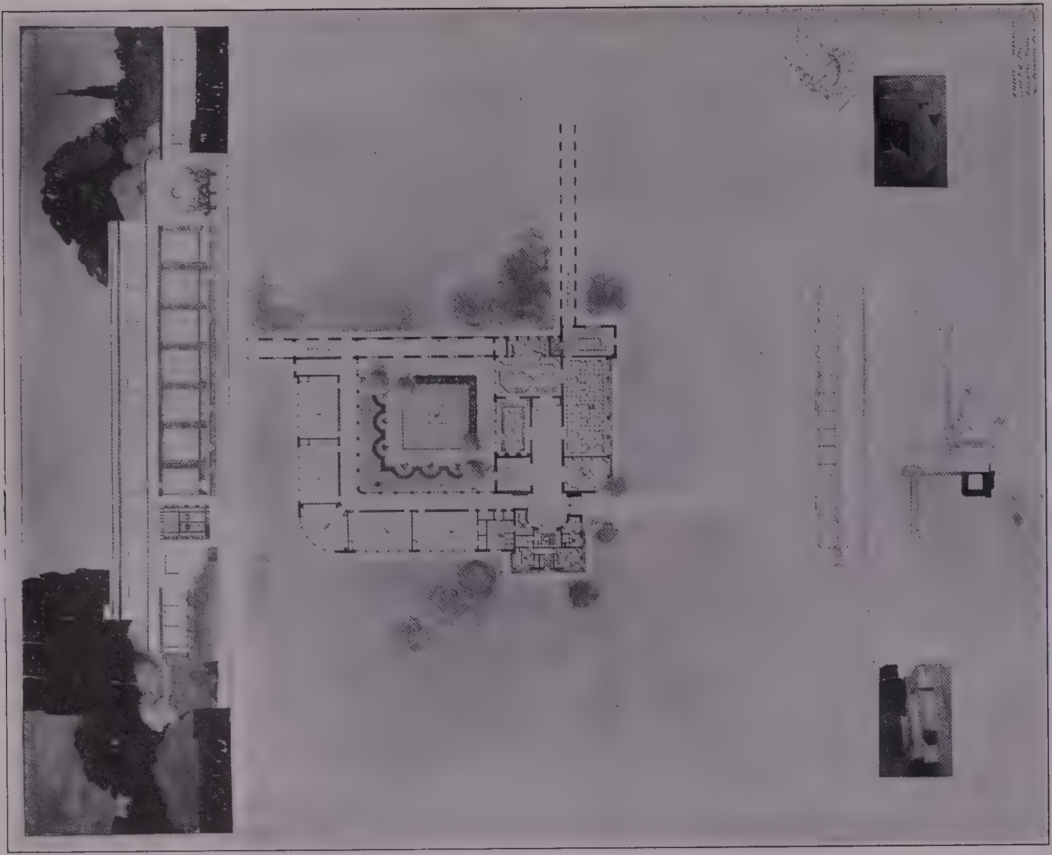
Second Medal—C. L. Macchi, New York University
CLASS "A" VI PROJET—"A MUNICIPAL MARKET"



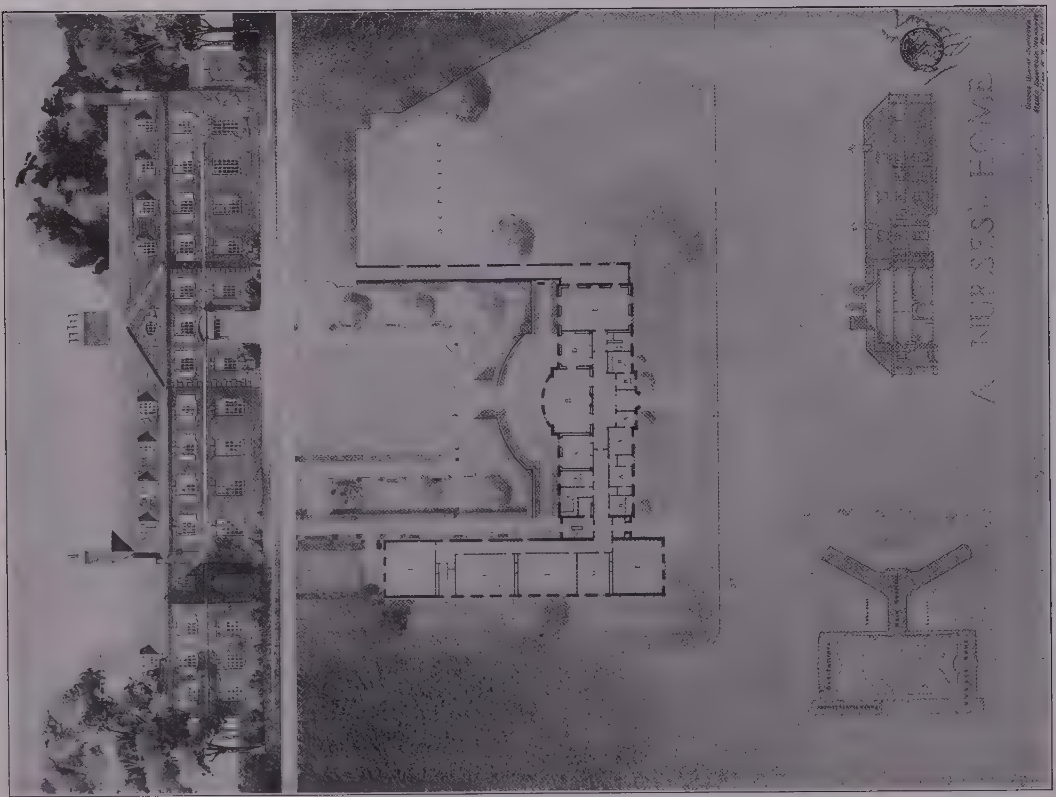
Second Medal—I. Siegal, Armour Institute of Technology
CLASS "A" VI PROJET—"A MUNICIPAL MARKET"



First Mention Placed—S. J. Szabo, John Huntington Polytechnic Institute
CLASS "B" VI PROJET—"A NURSES' HOME"

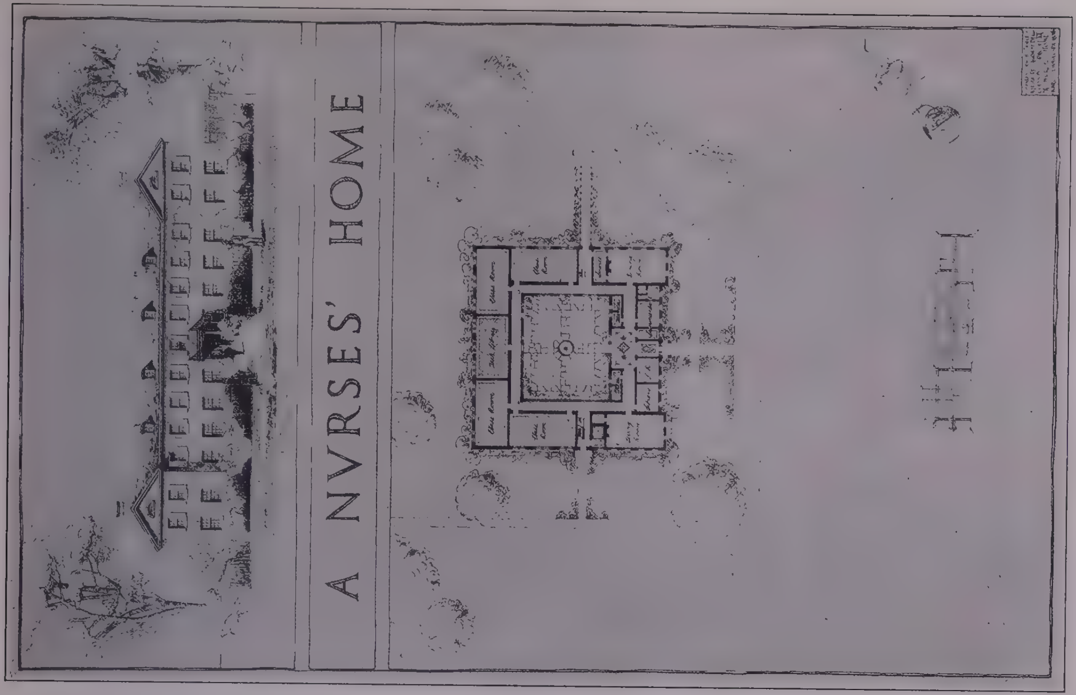


First Mention Placed—W. J. Alexander, San Francisco Architectural Club

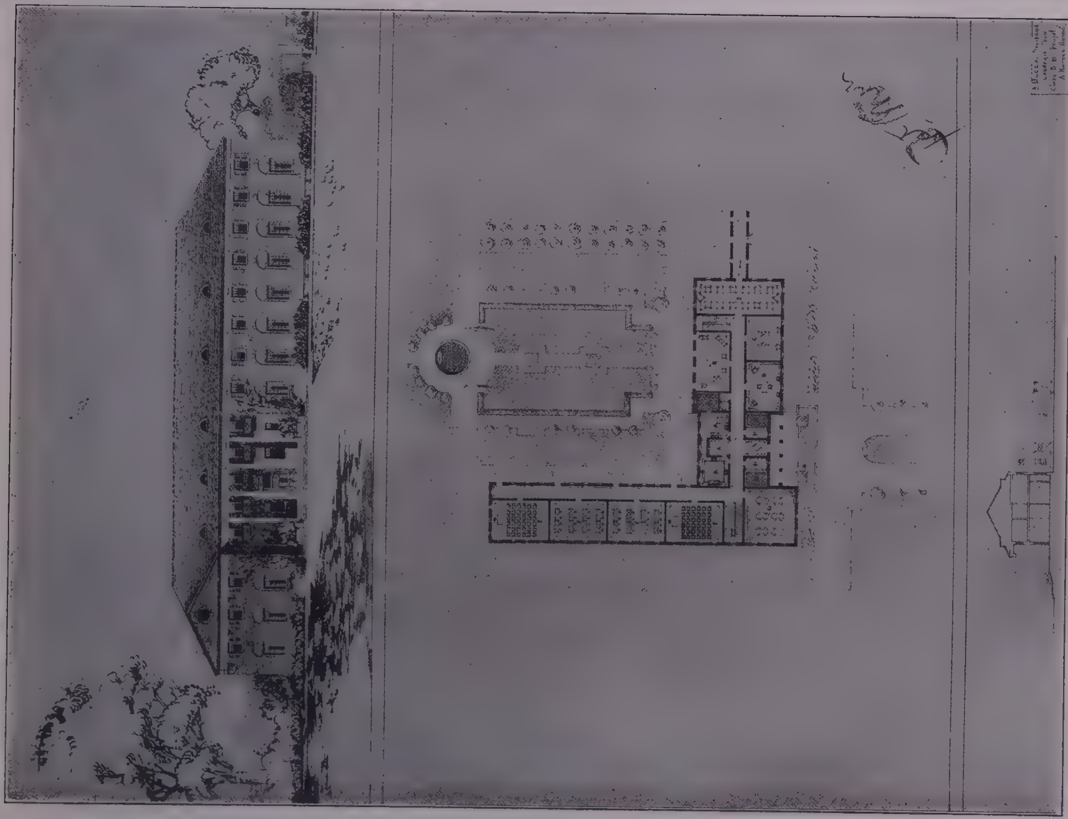


First Mention Placed—G. G. Schneider. Atelier Eschweiler-Milwaukee

CLASS "B" VI PROJET—"A NURSES' HOME"

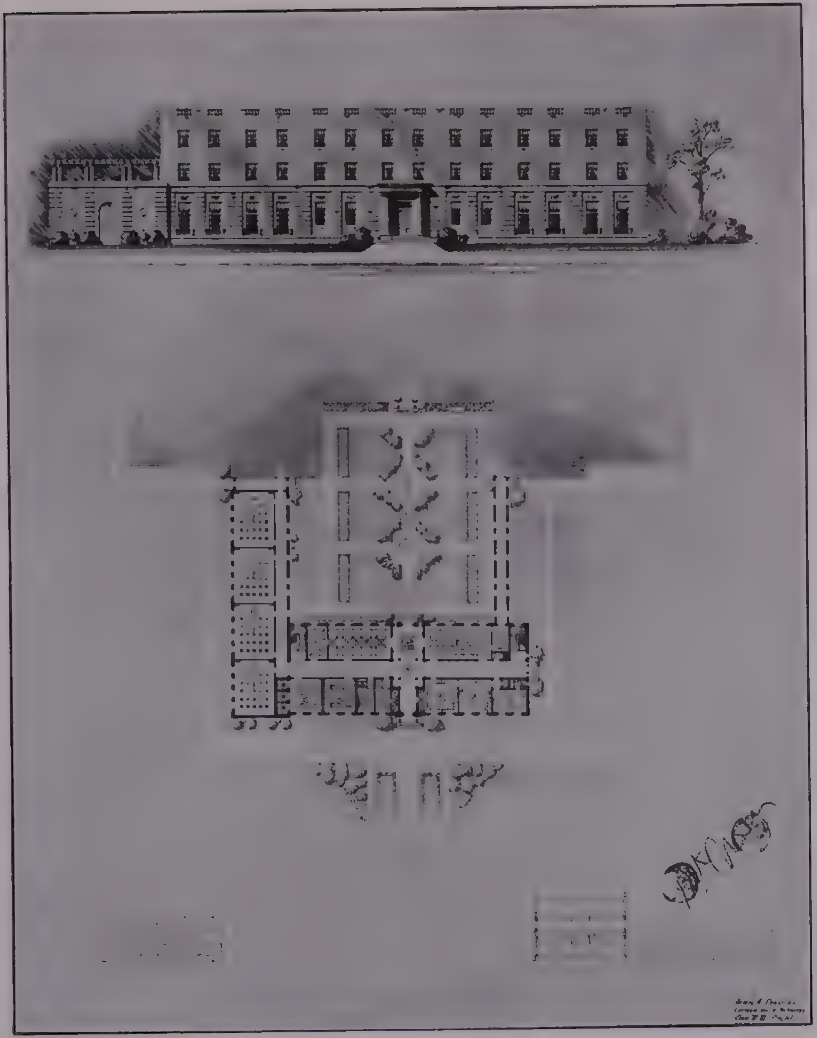


First Mention—C. I. Thiele, Atelier Rectagon of Buffalo

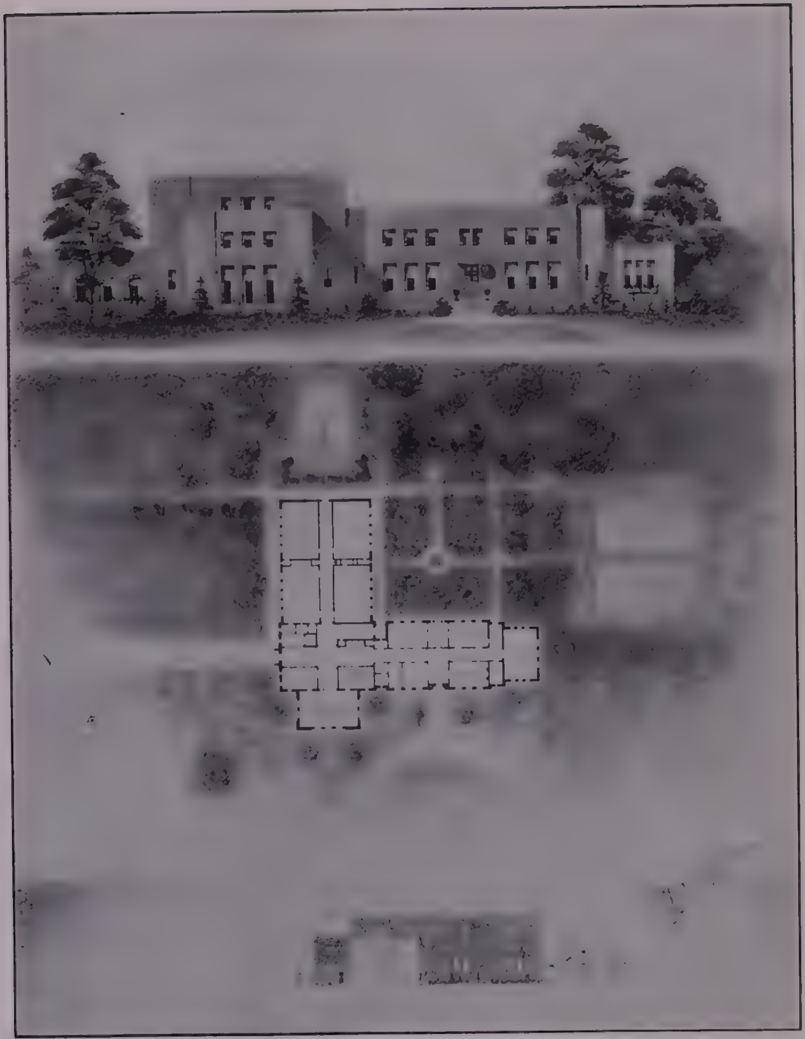


First Mention—B. M. Davidson, Carnegie Institute of Technology

CLASS "B" VI PROJET—"A NURSES' HOME"

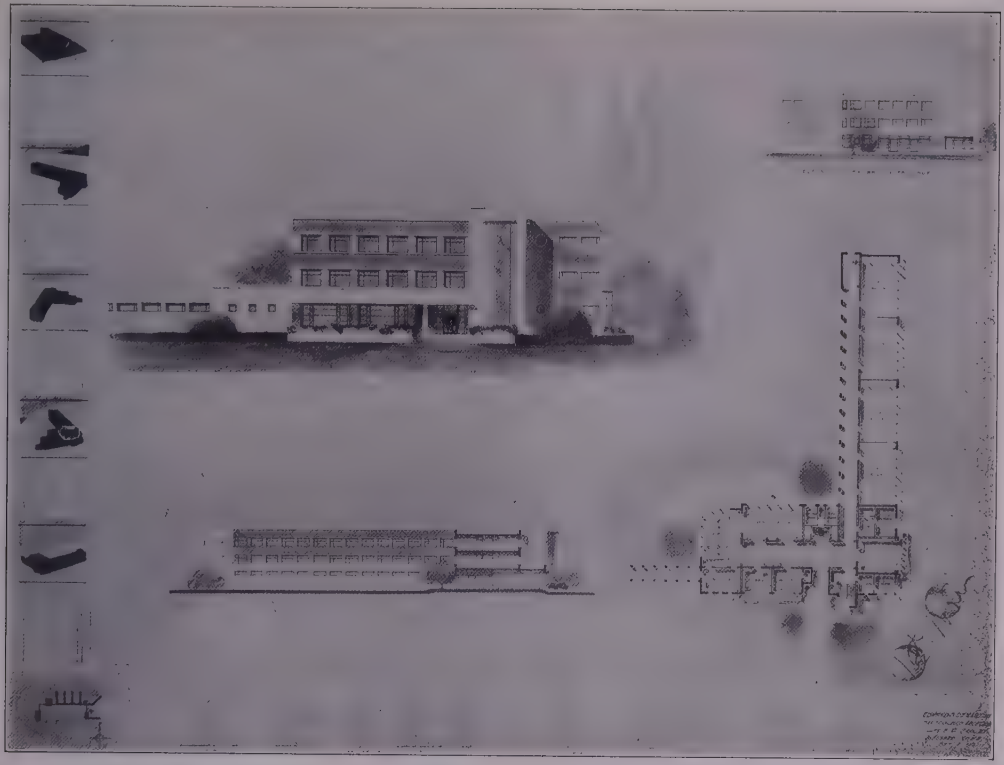


First Mention—A. A. Rousseau, Carnegie Institute of Technology

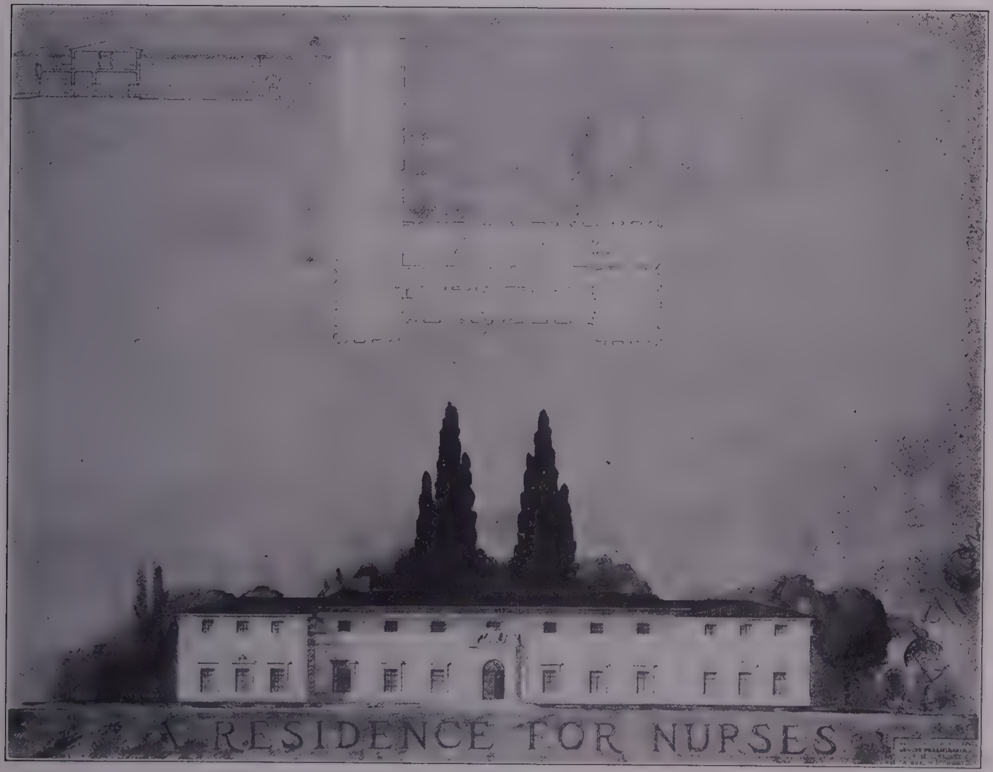


First Mention—B. J. Marlier, Carnegie Institute of Technology

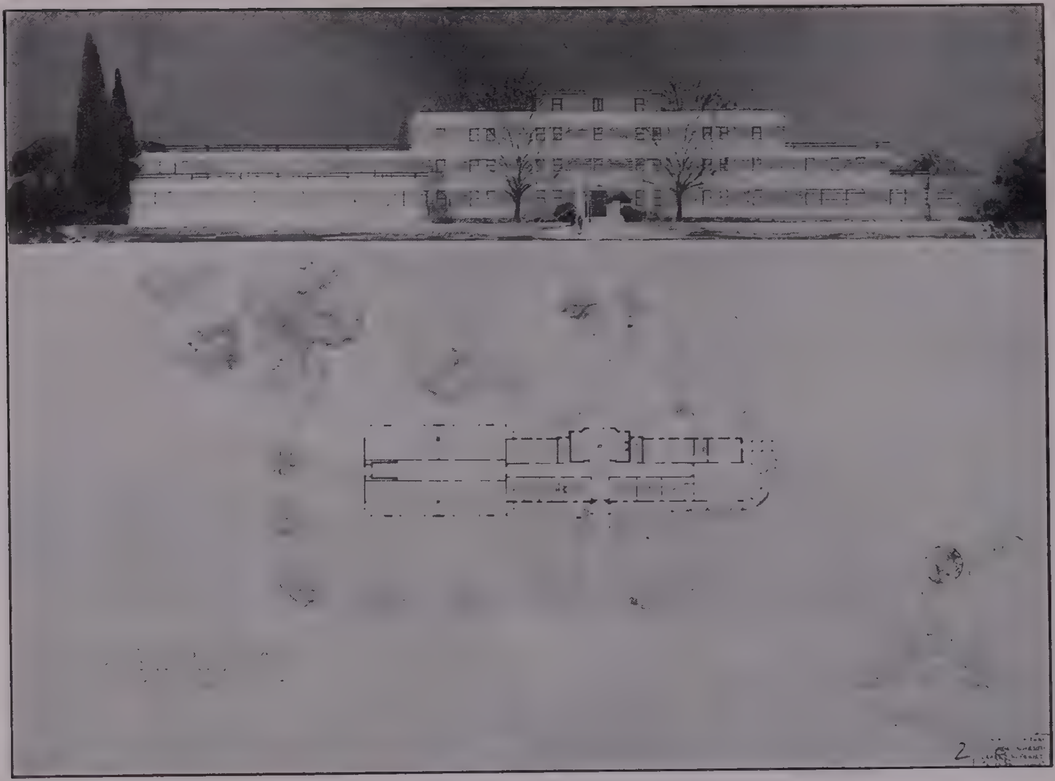
CLASS "B" VI PROJET—"A NURSES' HOME"



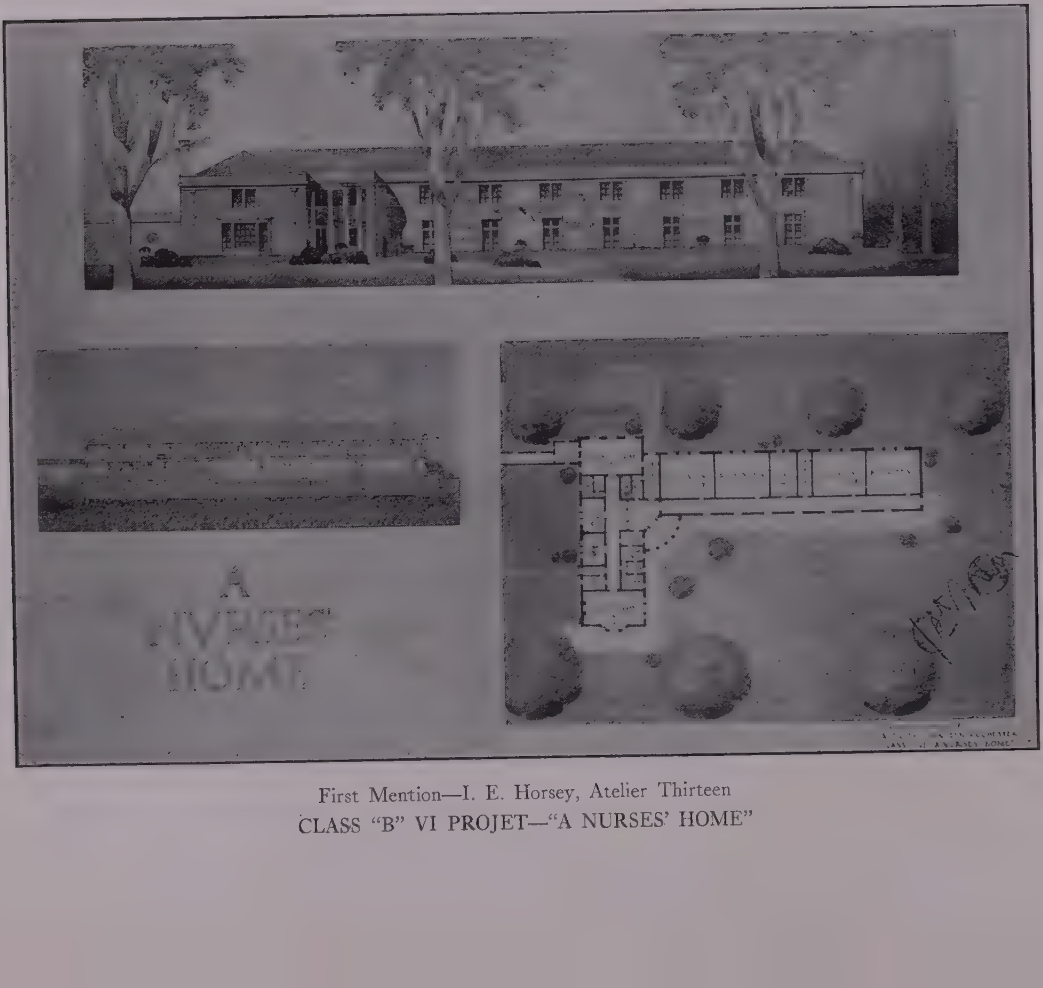
First Mention—E. P. DeMartini, San Francisco Architectural Club



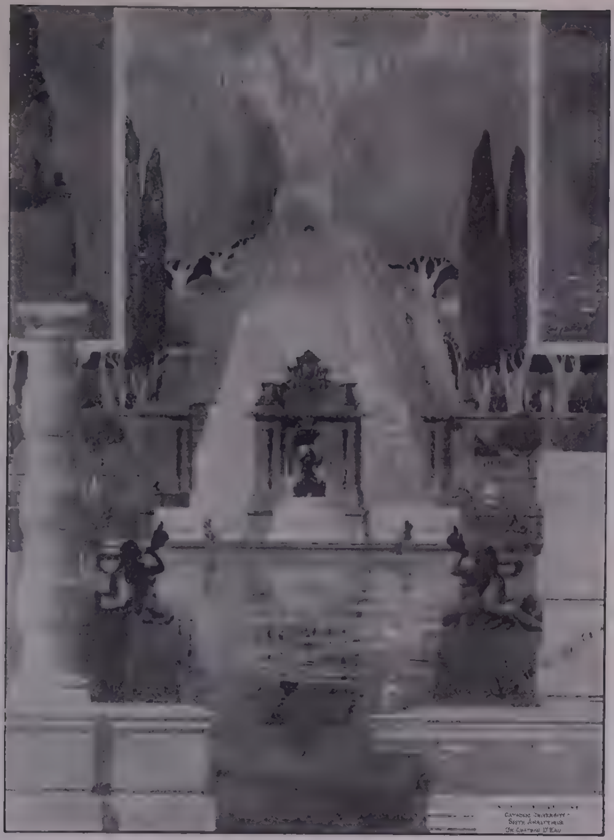
First Mention—G. W. Conklin, University of Pennsylvania
CLASS "B" VI PROJET—"A NURSES' HOME"



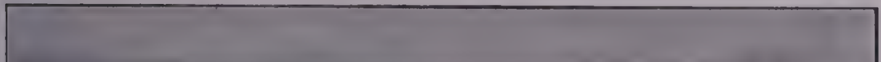
First Mention—C. E. Tilton, Columbia University



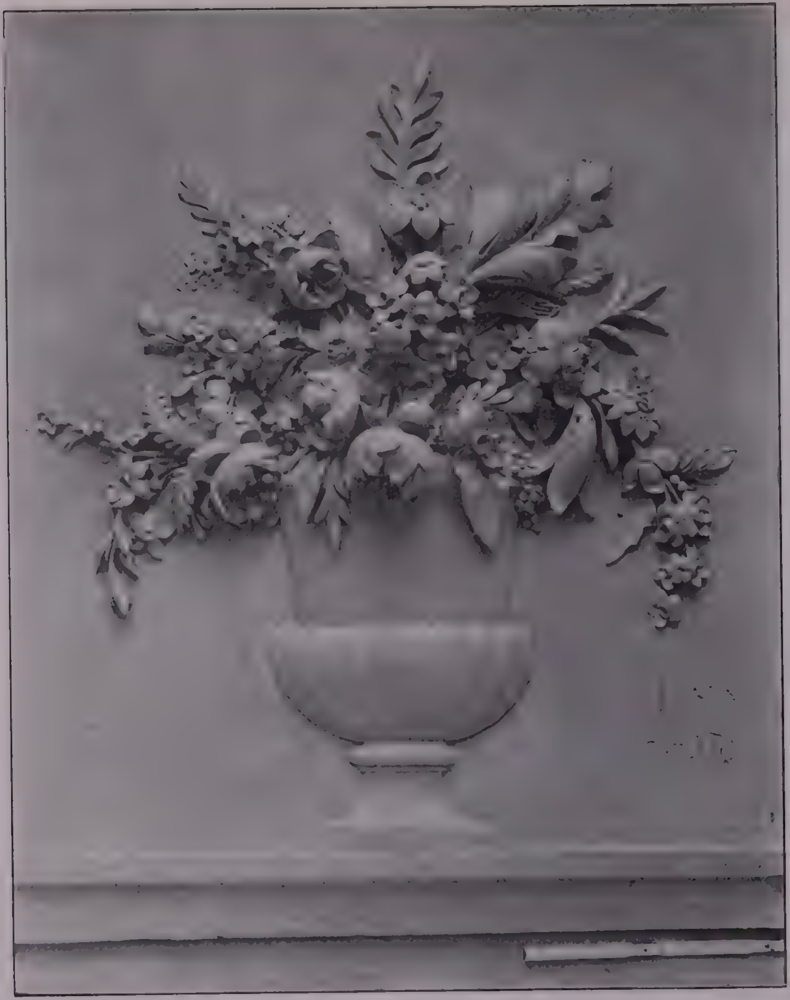
First Mention—I. E. Horsey, Atelier Thirteen
CLASS "B" VI PROJET—"A NURSES' HOME"



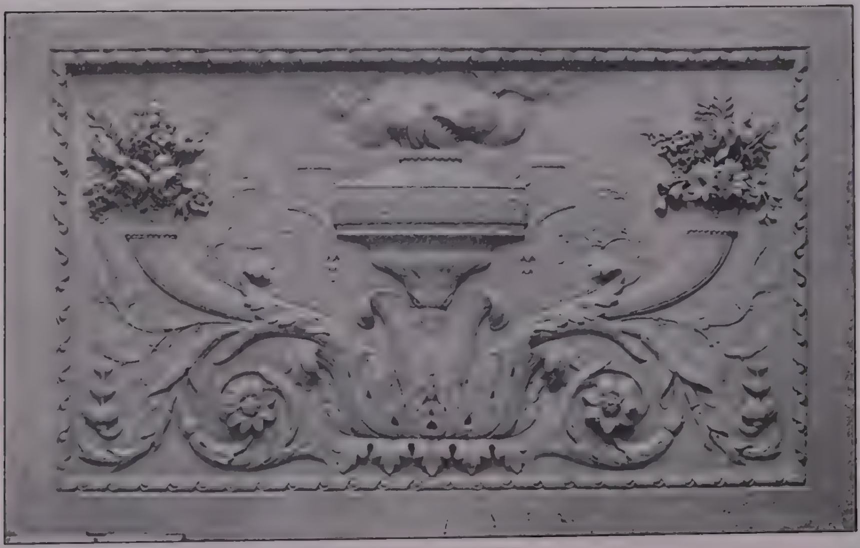
First Mention Placed—B. T. Rome, Catholic University of America



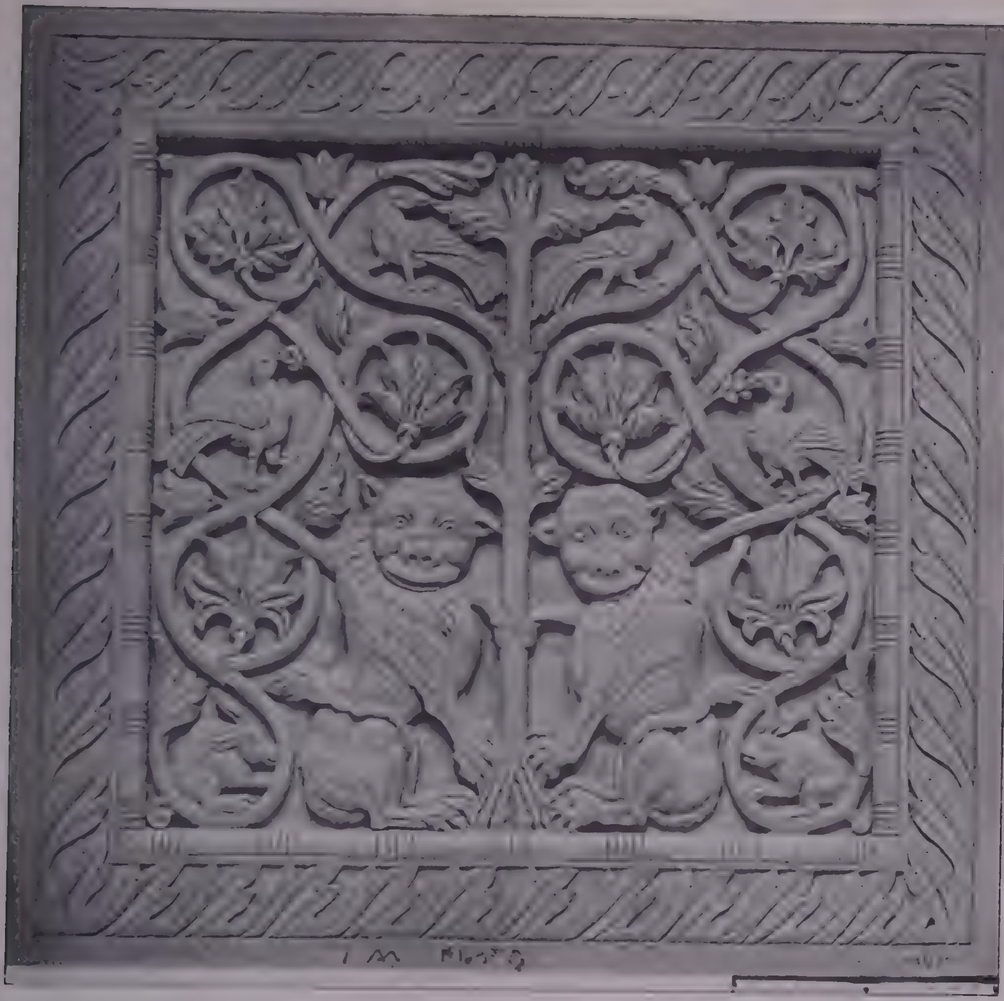
First Mention—R. J. Kuehn. Atelier Eschweiler-Milwaukee
SIXTH ANALYTIQUE—"A CHATEAU D'EAU"



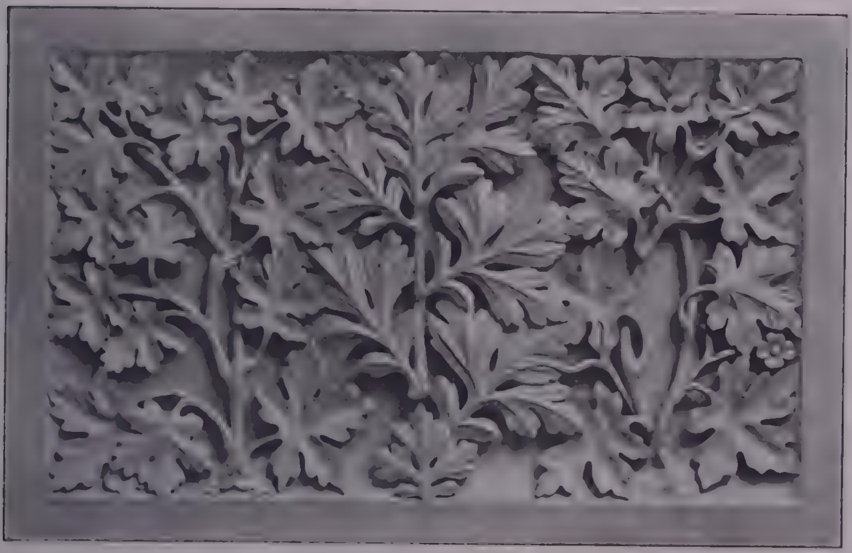
First Mention—A. Arata, Beaux-Arts Institute of Design



First Mention—A. Arata, Beaux-Arts Institute of Design
DEPARTMENT OF SCULPTURE, ARCHITECTURAL ORNAMENT
"LOUIS XIV *(above)*, LOUIS XVI *(below)* STYLES"



First Mention—J. Laikauf, Jr., Beaux-Arts Institute of Design



First Mention—W. Ricci, Beaux-Arts Institute of Design
DEPARTMENT OF SCULPTURE, ARCHITECTURAL ORNAMENT
"BYZANTINE *(above)*, GOTHIC *(below)* STYLES"

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II A Monument to Julius Caesar	Jan. 31, 1933	Feb.	Feb.
III A Sundial	Mar. 14, 1933	April	April
IV A Stone Shelter in a Park	April 18, 1933	May	May
V The Entrance to a National Cemetery	May 23, 1933	July	July
VI A Chateau d'Eau	Sept. 19, 1933	Oct.	Oct.
Class "B" Projet			
I A Sanitarium Cottage	Nov. 22, 1932	Dec.	Dec.
II An Architect's Residence and Studio	Jan. 3, 1933	Feb.	Feb.
III A Ferry Wharf	Mar. 7, 1933	April	April
IV A Church and Church School Group	April 25, 1933	June	June
V A Beach Club	June 6, 1933	Aug.	Aug.
VI A Nurses' Home	Sept. 19, 1933	Oct.	Oct.
Class "B" Esquisse-Esquisse			
I An Administrative Group for an Asylum for the Aged	Nov. 29, 1932	Dec.	Dec.
II A Boys' Summer Camp	Jan. 31, 1933	Feb.	Feb.
III A Suburban Shopping Center	Mar. 14, 1933	April	April
IV A Community House	April 18, 1933	May	May
V A City Fruit and Vegetable Market	May 23, 1933	July	July
Class "A" Projet			
I A Synagogue	Nov. 15, 1932	Nov.	Nov.
II A City Residence	Dec. 27, 1932	Jan.	Jan.
III General Waiting Room of a Railroad Station	Feb. 14, 1933	March	March
IV An American Academy in Florence	April 11, 1933	May	May
V A Monument to Johann Sebastian Bach	May 31, 1933	Aug.	Aug.
VI A Municipal Market	Sept. 26, 1933	Oct.	Oct.
Class "A" Esquisse-Esquisse			
I A Government Building	Nov. 22, 1932	Dec.	Dec.
II A Winter Sports Club	Jan. 3, 1933	Feb.	Feb.
III A Theatre Curtain	Mar. 7, 1933	April	April
IV A Tuberculosis Hospital	April 25, 1933	June	June
V An Entrance to a Zoological Garden	June 6, 1933	Aug.	Aug.
Archaeology Projet			
I A Spanish Grille	Nov. 1, 1932	Nov.	Nov.
II A Roman Triumphal Arch	Dec. 13, 1932	Jan.	Jan.
III A Persian Mosque	Feb. 7, 1933	March	March
IV A Greek Doric Hexastyle-Peripteral Temple	Mar. 21, 1933	April	April
V A French XVIIIth Century Monumental Place	May 2, 1933	June	June
VI A Mayan Frontispiece	May 16, 1933	July	July
Interior Design			
I The Green Room of an Opera House	Nov. 1, 1932	Nov.	Nov.
II Interior of a Manufactured House to Cost $5,000	Dec. 13, 1932	Jan.	Jan.
III A Florist's Shop	Feb. 7, 1933	March	March
IV A Smoking Room on an Ocean Liner	Mar. 21, 1933	April	April
V Private Office of a Structural Engineer	May 2, 1933	June	June
VI The Cabin of an Airplane	May 16, 1933	July	....
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Beaux-Arts Ball Committee Prize—Cover Design for Beaux-Arts Ball Program, 1933	Nov. 17, 1932	Nov.	Nov.
Emerson Prize—A Monumental Clock	Nov. 29, 1932	Dec.	Dec.
Warren Prize—A College of a University	Feb. 7, 1933	March	March
26TH PARIS PRIZE COMPETITION			
First Preliminary Exercise—A Monumental Band Stand	Jan. 24, 1933	Feb.	Feb.
Second Preliminary Exercise—A Temporary Community	Feb. 28, 1933	March	March
Final Competition—A National Banking Board	June 15, 1933	Sept.	Sept.
DEPARTMENT OF MURAL PAINTING			
I A Tapestry for the Main Foyer of an Opera House	Nov. 1, 1932	Nov.	Nov.
II A Pair of Doors for the Ark of a Synagogue	Nov. 28, 1932	Dec.	Dec.
III A Painted Treatment of a Stairwell in a Fine City Residence	Dec. 27, 1932	Jan.	Jan.
IV Decoration in a Railroad Station to Serve as the Face of a Clock	Feb. 8, 1933	March	March
V The Smoking Room of an Ocean Liner	Mar. 13, 1933	April	April
VI Fresco Decoration of an Open Loggia in Florence	April 10, 1933	May	May
VII A Painting for a Government Building	May 16, 1933	July	July
VIII A Painted Theatre Curtain and Proscenium	June 5, 1933	Aug.	Aug.

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II A Wall Fountain	Nov. 7, 1932	Dec.	Dec.
III A Statue for a Niche	Dec. 5, 1932	Jan.	Jan.
IV A Panel for a Railroad Station	Jan. 9, 1933	Feb.	Feb.
V An Acroteria	Feb. 6, 1933	March	March
VI A Memorial Fountain	Mar. 6, 1933	April	April
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Roman Style	Nov. 7, 1932	Nov.	Nov.
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Romanesque Style	Jan. 9, 1933	Feb.	Feb.
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Study from Life	Mar. 6, 1933	April	April
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Spiering Prize	May 23, 1933	July	July
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CRITIQUES	AUTHORS	Date of Judgment	Issue of the Bulletin Awards & Illustrations	
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Third Analytique	Kenneth K. Stowell	....	April	....
Fourth Analytique	Louis B. McCagg, Jr.	....	May	....
Fifth Analytique	Henry Stuart Waterbury	....	July	....
Sixth Analytique	Lessing Whitford Williams	....	Oct.	....
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Class "B" III Projet	Sherley W. Morgan	....	April	....
Class "B" IV Projet	L. Bancel LaFarge	....	June	....
Class "B" V Projet	Harold Tatton	....	Aug.	....
Class "B" VI Projet	William H. Stangle and Francis S. Swales	....	Oct.	....
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Class "B" II Esquisse-Esquisse	George A. Licht	....	Feb.	....
Class "B" III Esquisse-Esquisse	W. Pope Barney	....	April	....
Class "B" IV Esquisse-Esquisse	Frank C. Farley	....	May	....
Class "B" V Esquisse-Esquisse	Philip L. Goodwin	....	July	....
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Class "A" II Projet	Electus D. Litchfield	....	Jan.	....
Class "A" III Projet	A. L. Powell and Philip Sawyer	....	March	....
Class "A" IV Projet	Clarence C. Zantzinger	....	May	....
Class "A" V Projet	J. Rowland Snyder	....	Aug.	....
Class "A" VI Projet	William Gehron	....	Oct.	....
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Class "A" II Esquisse-Esquisse	Robbins L. Conn	....	Feb.	....
Class "A" III Esquisse-Esquisse	Ely Jacques Kahn	....	April	....
Class "A" IV Esquisse-Esquisse	William Van Alen	....	June	....
Class "A" V Esquisse-Esquisse	Wm. W. Knowles	....	Aug.	....
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Archaeology II Projet	Lessing Whitford Williams	....	Jan.	....
Archaeology III Projet	L. Bancel LaFarge	....	March	....
Archaeology IV Projet	Otto F. Langmann	....	April	....
Archaeology VI Projet	R. P. Rodgers	....	July	....

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Interior Design II	Henry F. Bultitude		Jan.	
Interior Design III	Ralph Walker		March	
Interior Design IV	Henry F. Bultitude		April	
Interior Design V	Ralph Walker		June	
Interior Design VI	R. Doulton Stott		July	
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Warren Prize	J. Frederick Larson		March	
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Second Preliminary Exercise	Henry R. Shepley		March	
Final Competition	Arthur Ware		Sept.	
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Mural Painting Program II	Leo Katz		Dec.	
Mural Painting Program III	Charles L. Goeller		Jan.	
Mural Painting Program IV	Hildreth Meiere		March	
Mural Painting Program V	Hildreth Meiere		April	
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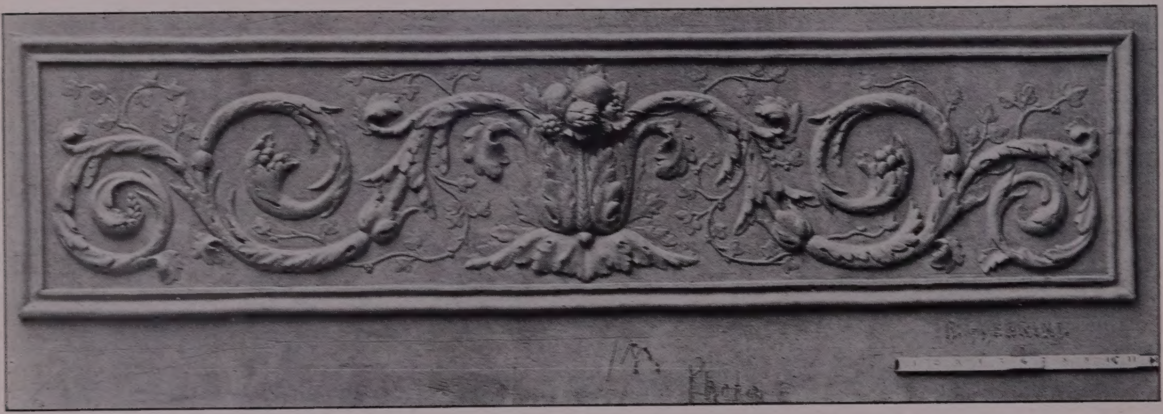
Class "B" II Projet—"Housing of Athletic Activities for Boys' Preparatory Schools," by W. Pope Barney			Oct.	
Class "A" II Projet—"A City Plan," by Clinton Mackenzie			Oct.	



First Mention—R. Guerrini, Beaux-Arts Institute of Design

DEPARTMENT OF SCULPTURE, ARCHITECTURAL ORNAMENT—"LOUIS XVI STYLE"

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